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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 by 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

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This photograph of St. Peter's Lutheran Church, Columbus, Indiana, by Balthazar Korab designed by Gunnar Birkerts and Associates, Birmingham, Michigan. (See "Another Jewel in the Crown" by Kay Kaiser on page 9.)

Cover photo © Balthazar Korab Ltd.

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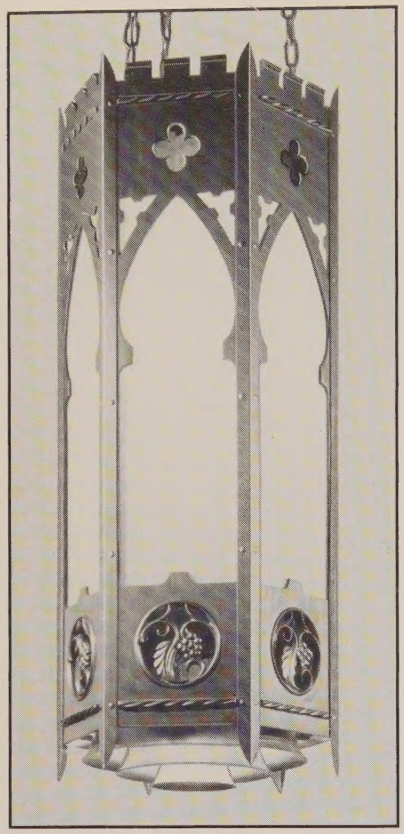

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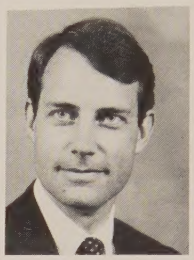
Notes & Comments

President's Message

Newly elected IFRAA *President David Cooper, AIA made the following acceptance speech at the* IFRAA *National Conference in Houston, October 4, 1988:*



Nine years ago, Ed Ware, FAIA, was asked to serve on the committee to organize the Chicago National Conference. Being a seasoned professional, a wise mentor and a student of Huckleberry Finn, he found a way for me to whitewash the fence and enjoy doing it! He suggested that I serve on an IFRAA Committee, and this is what it has led to!

Like many of you, Mr. Ware was a member of the GRA—the Guild for Religious Architecture in the 1950s and '60s. When the merger took place between the Guild and the AIA Committee on Religious Architecture and became IFRAA, he joined because he believed in the basic premise of such an important organization. Having served in various capacities these past nine years, I too have supported our basic premise that a close and continuing interaction between liturgists, artists and architects must exist in order to refine the relationships between Art, Architecture and Worship.

Just as one would not attempt to design an operating room with its specialized equipment just because one once had his appendix out—no one should design a church, synagogue or temple just because one was baptized or married in a church. To produce quality liturgical art or architecture requires serious conversations with religious leaders!

The premise of this organization is a good one, and our mission is evident. Our name says it all quite simply: The *Interfaith Forum* on Religion, Art and Architecture. By looking to our name, we can plot our course for the next two years.

First, INTERFAITH: In 1980, we received 25% of our annual budget from grants and gifts received from various denominations. In the budget presented for 1989, less than 7% comes from denominations—and the lion's share of that was from one staunch supporter, Harold Watkins and the Disciples of Christ. All the denominations have seen financial cutbacks, and understandably, IFRAA has been easily dismissed because we are not filling an important need. We must look to the denominations not for a hand-out, but to fill a need. Over the next two years, I pledge to go to every denomination and ask two simple questions:

1. What programs, events, discussions or opportunities can this organization provide in order to fulfill a need within your denomination, be it practical, theoretical or philosophical?

2. Who are the best and brightest people within your organization to teach us about your liturgy, mission and needs?

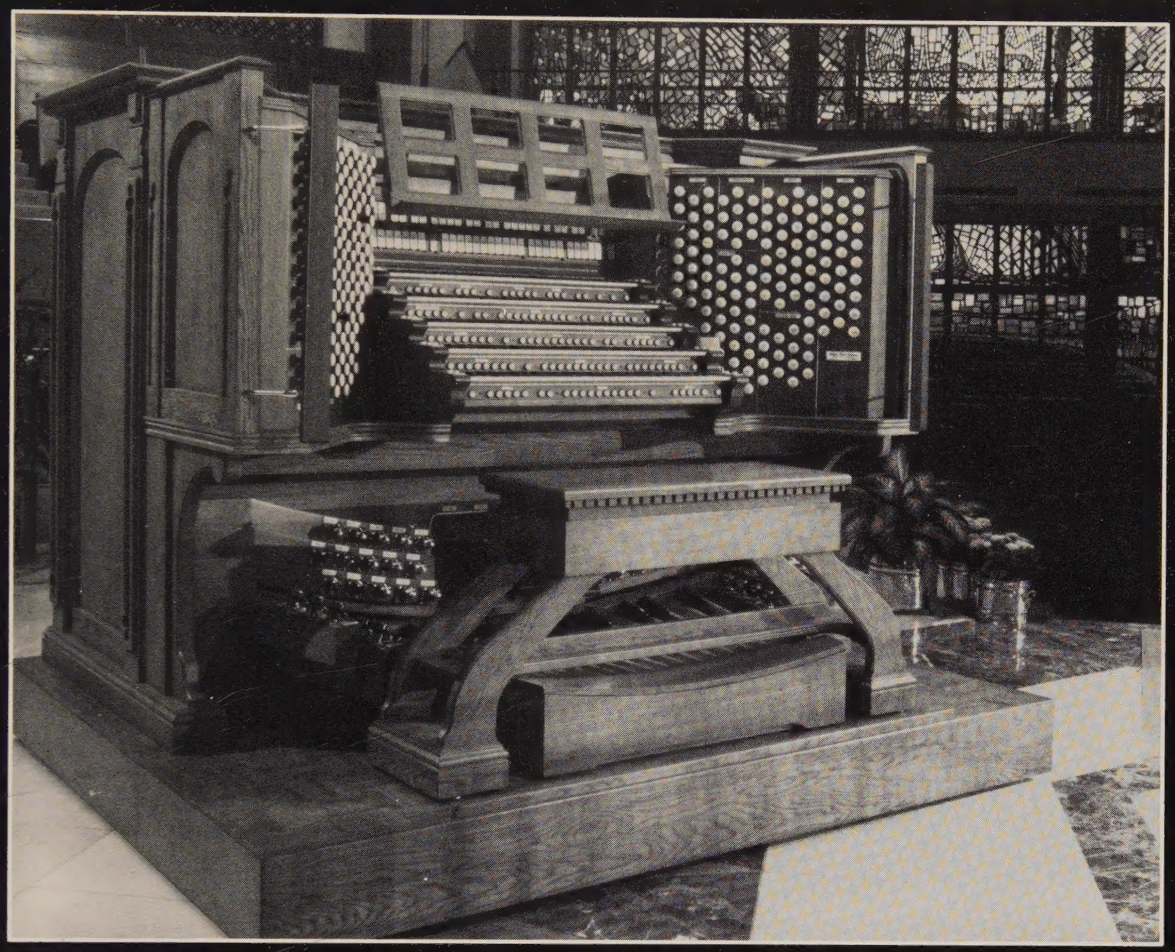
It is not money we need as much as their participation. If we had had 1,000 people here in Houston, we wouldn't have financial problems! We must reach out to serve the Interfaith Community. Churches have sent missionaries around the world for centuries. Let's learn from that!

The second word in our name is FORUM. I recently spoke to Ed Sovik, FAIA, one of our founding members. He made a very interesting point that "there is little advantage to dialogue and interaction between architects, artists and liturgists if the liturgists are not an integral part of the session. If there is no sense of companionship, collegiality or continuity, good work cannot be done. Continued interaction, dialogue and conversation between the idealists and the practical people will naturally improve work to be done."

This kind of dialogue is already happening on a small scale. We must reach out and make it happen on a larger scale. Everyone was positive about Sunday night's Worship Service at Rothko Chapel, even some clergy I spoke to, but some asked why we have worship that has to be so ecumenical that it can't be "real." That kind of discussion, debate and even disagreement should have an opportunity to be aired and this is the forum for that. Debating the real issues that make our denominations different allows us to understand how to express best the unique qualities in the art and architecture we create for them.

Continued

STATE OF THE ART.



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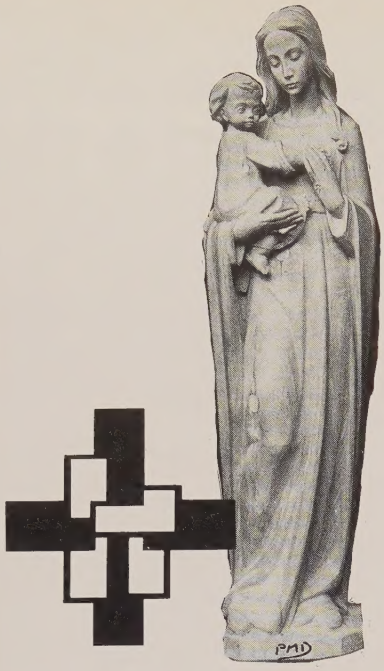

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Notes & Comments

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An organization such as IFRAA can do three things to fulfill our objectives:

- Recognize quality.
- Promote fellowship.
- Educate ourselves and others.

We recognize quality through our Art and Architectural Design Awards Program. In Boston in 1990, I expect to see our first awards program for "Creative Liturgy." Socializing and promoting fellowship is something we do very well. Next, we need to promote and encourage education. Our regional events have blossomed across the country. They deal with the practical issues because building committees, local pastors and architects are the main audience. The National Conference can be more theoretical, more philosophical because its audience is composed of leaders of the denominations, the principals of the architectural firms, and the heads of art studios.

When I asked Dr. Schuller to speak to us in Houston, it was on the premise that whether you agree with his ministry or not, he reaches millions of people. He is using the media as an important tool, one of the most important tools of the future church. Certainly, we can learn from this. We must encourage all efforts to educate, not just ourselves, but those we expect to touch. It will help them, it will help us!

We should encourage and participate in groups such as the Form and Reform meetings of the Catholic Church, and in the Southern Baptist Conventions on Church Architecture that reach these groups. We should encourage publications like Marchita Mauck's soon-to-be-published book, *Shaping the House of Worship*, and the recently published book, *Creativity and Contradiction*, by Randall S. Lindstrom, an IFRAA member. We need the opportunity to *see* expressions of many faiths in many countries.

These are all things we can do to help ourselves and to learn from the leaders in the fields of Religion, Art and Architecture! We are the forum for denominations, artists and architects to present differing views, so that we can learn and then, in turn, "shape" environments. In order to be successful, IFRAA must follow four simple rules:

1. We need to market our services. Let them know we are alive and well, excited and interested.

2. We must identify their needs. What can we do to serve them?

3. We must fill those needs with programs, articles, speeches, tours, whatever it takes!

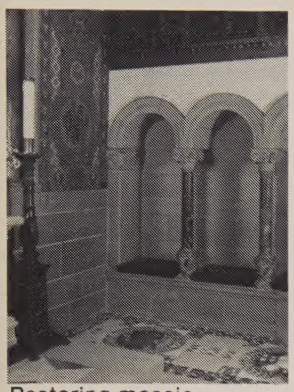
4. Most important, we need to profit from their membership in IFRAA. They cannot afford *not* to be a part of IFRAA.

I believe the best and most tangible way to make this happen is to culminate our efforts of the two years at the 1990 Boston Conference. It must be the biggest and most far-reaching of any conference we have ever had, perhaps incorporating a college curriculum for every major denomination. There are some "required" courses, the broad stroke forums and electives in specific areas that may hold special interest for the Catholic, the Judaic or the Buddhist! We are an *Interfaith Forum*. We should be conducting tours that analyze contemporary architecture and debates that ask potentially tough questions like, "Why wasn't the Last Temptation of Christ a good portrait of the Scriptures?"

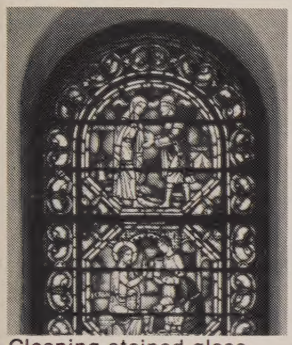
It may mean taking some risks, but it will force us to reach

Continued

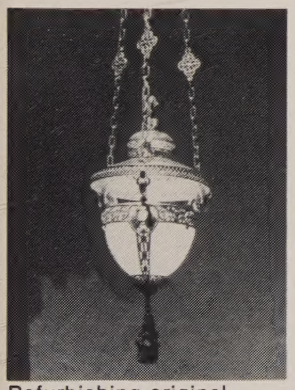
Chapel of St.Bartholomew's Episcopal Church: A renovation exemplifying Rambusch's versatility.



Restoring mosaic, marble, limestone, and woodwork.



Cleaning stained glass windows.



Refurbishing original hanging lanterns.

Conserving an historic altar painting, refinishing the original pews, planning and fabricating a new lighting system.

Chapel of St. Bartholomew's Episcopal Church, Park Ave. NY Rector: The Reverend Thomas D. Bowers Church Design: Bertram Goodhue (1918)

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 Continued from page 6

beyond our normal expectations. It will take a considerable amount of time and energy, but I am willing to commit that *time*! Take what has been started here in Houston and make it *go*!

We have heard a lot during the last eight years from the present administration in Washington about this being Morning in America and depending on your political viewpoint, you may spell morning in one of two ways, but I want to see that, in fact, IFRAA has a new dawning.

Thank you in advance for your support, your guidance, and the efforts that I will be asking of all of you.
—*David Cooper*, AIA

Attention! IFRAA *Artists*

The worship office of the new Evangelical Lutheran Church in America often receives requests from congregations for names of architects, liturgical designers, and artists of various sorts. For this purpose, the office is attempting to build a comprehensive file of portfolios from these persons. IFRAA members who would like to have their work included in this file, and hence possibly be recommended to congregations, are asked to send the following items to the Rev. S. Anita Stauffer, Specialist for Worship and Architecture, Evangelical Lutheran Church in America, 8765 West Higgins Road, Chicago, IL 60631-4188:

a. Slides and/or photographs of worship spaces you have designed or furnishings/art designed for worship spaces. Please identify name of church and address. They do not need to be Lutheran spaces.

b. Statement of your principles regarding church architecture/art, and the design of worship space and its furnishings.

c. Summary of your experience in designing worship spaces or its furnishings and art.

d. Other information about yourself and your firm.

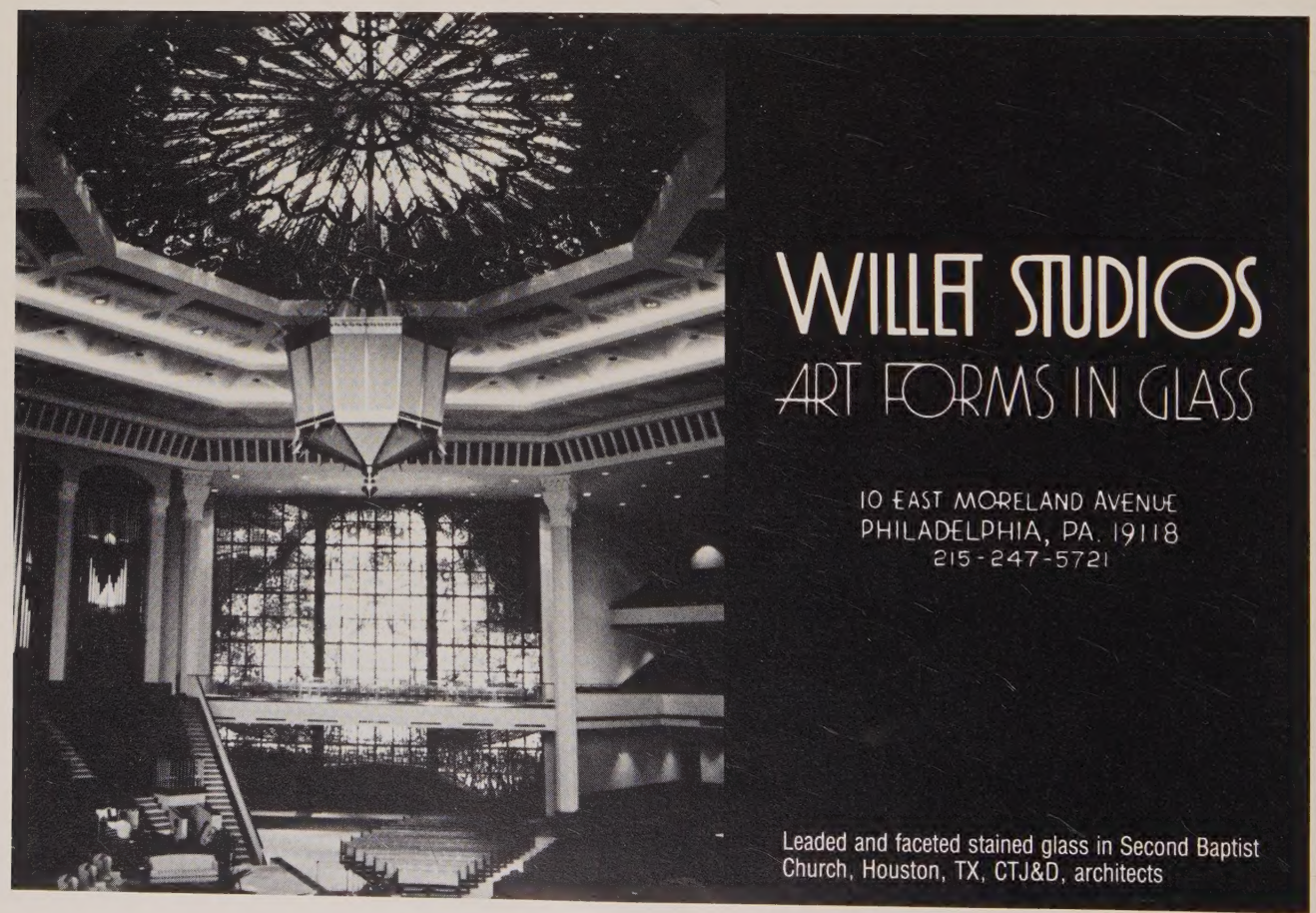
e. Your business card.

Synagogue and Sanctuary Design

In the Spirit is the name of a studio/gallery in New York City dedicated solely to the creation of beautiful and functional Judaica of museum quality. Objects span the spectrum of Jewish life from unusual kiddush cups and challah boards to one-of-a-kind pieces, such as an Elijah's chair for a bris. The gallery staff assists synagogues in redesigning sanctuaries and other common areas. It also creates unique awards for the use of congregations and helps establish museums or collectors corners in synagogues which highlight Judaica of excellent design.

In the Spirit's artists meet with a synagogue's representatives to learn what they most want to convey. Then, working in media as diverse as wood, silver, brass, stone and paper, a design consistent with the synagogue's individual philosophy and needs is created.

Inquiries: In the Spirit Gallery, 460 East 79th St., New York, NY 10021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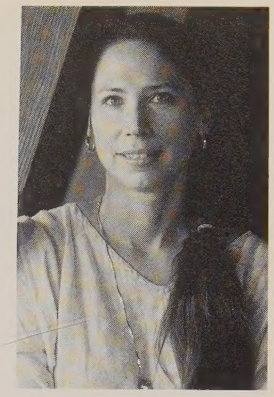


St. Peter's Lutheran Church, Columbus, Indiana

Architect: Gunnar Birkerts & Associates

by Kay Kaiser

The laws of life are ruled by dichotomies, not by events that follow singular or rigidly prescribed paths. Any spiritual leader or good architect will tell you that.

Good occurs with bad, the round collides with the square and few things run perfectly straight up or straight down.

Architect Gunnar Birkerts wanted to give these dualities physical form in St. Peter's Lutheran Church in Columbus, Indiana.

The forms Birkerts found are subtle and untraditional symbols for meditation. Some are jarring, while others calm the spirit. The most deeply resonant come from spatial relationships within the architecture, not ornaments pinned to a wall.

Some of Birkerts' contrasts and irregularities were the architect's specific intention. Others grew out of budget constraints and the wishes of the client. After the seven years it took to build St. Peter's, the church is an amalgam of architect and client, a product of organic growth.

This is exactly as it should be, according to Birkerts, who believes the client shapes the building as much as the site does. "In the end, we breathe together," he said.

The result is a church that could only be built for this specific congregation, in this unusual town that has a historic reverence for architects, and by Gunnar Birkerts.

Photo by Keiichi Miyashita

Looking toward tower of Eliel Saarinen's First Christian Church and the I.M. Pei library.

* * * * * * *

St. Peter's exterior presents a rounded brick face to the street. The red masonry is soft, sinuous and interrupted by a series of delicate windows beneath a copper fascia.

Columbus is a brick town, particularly on Fifth Street. The original St. Peter's next door is brick. Birkerts' brick Lincoln Elementary School is across the street. Eliel Saarinen's First Christian Church and the library designed by I.M. Pei are both brick and less than two blocks away.

But St. Peter's is not all brick. This is Birkerts' first dichotomy. The brick stops where angular, slipped planes of concrete crash into the curved surfaces. Although a tenuous unity is created by the banded brick insets in the concrete that visually join the header courses on the front of the building, the combination is like mixing day and night.

"It is those opposites," Birkerts said, referring to the tensions that come in pairs: black and white, left and right, hard and soft, male and female, and day and night, among others.

Birkerts' first design showed a com-

KAY KAISER, *architecture critic for* The San Diego Union, *has made a study of Gunnar Birkerts' work.*

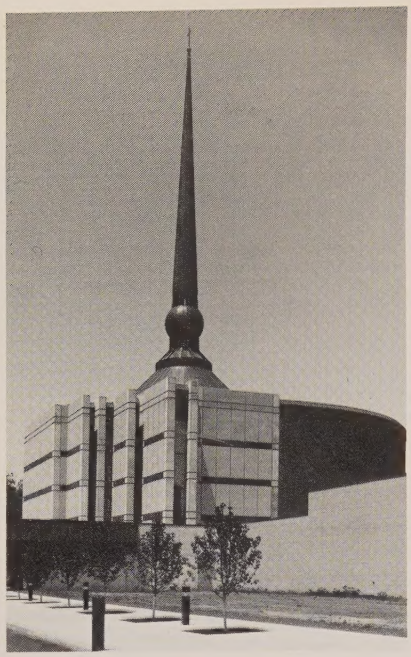
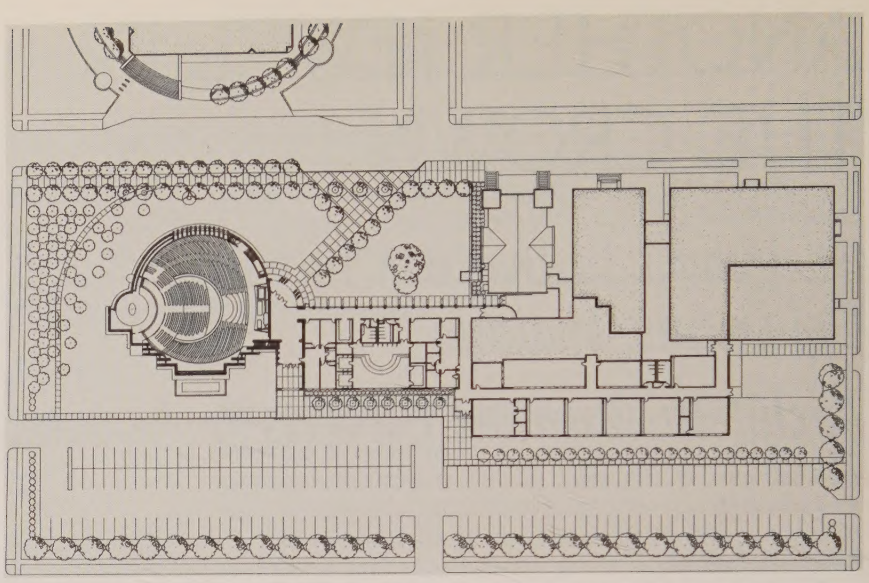


Photo by Keiichi Miyashita



Site plan with Old St. Peter's to right and Birkerts' elementary school (curved) across street.

pletely masonry-clad building, which St. Peter's could not afford.

Birkerts said he didn't mind the change. "It reinforces the duality. It is supportive of the concept," he said.

The copper sheathed roof and spire is another surprise. At first glance, it would not be out of place on a church from 200 years ago.

The juxtaposition of St. Peter's modern bottom and historic top was intentional. The 115-foot spire recalls the early history of Lutheran church design in Europe, particularly a church in Riga, Latvia, the city of Birkerts' boyhood. It was also named St. Peter's.

The contrast between this imported element and the all-American look of Columbus is simultaneously jarring and compelling. Birkerts' spire reminds St. Peter's 2,000-member congregation of their European roots. It would be easy to forget amid the peaks of Victorian houses, prairie storefronts and the collection of modern architecture the city has worked so hard to build since 1942.

Saarinen's First Christian Church, completed in 1942, was one of the first modern churches built in this country. It was the beginning of Columbus' mission to attract the best architects in America to design its public buildings.

Forty-six years later, Saarinen's 166-foot tower talks with Birkerts' spire in the prairie moonlight. Their proximity is personally significant: It was Eliel Saarinen's work that brought Birkerts to Bloomfield Hills, Michigan via Stuttgart, Germany in 1949. Saarinen died one month before he arrived, but Birkerts stayed in this suburb of Detroit ever since.

The architect worked for Eero Saarinen, the son, between 1951 and 1956. Birkerts absorbed lessons from the elder Saarinen by walking the grounds of the nearby Cranbrook Academy for 30 years.

The influences of both Saarinens are

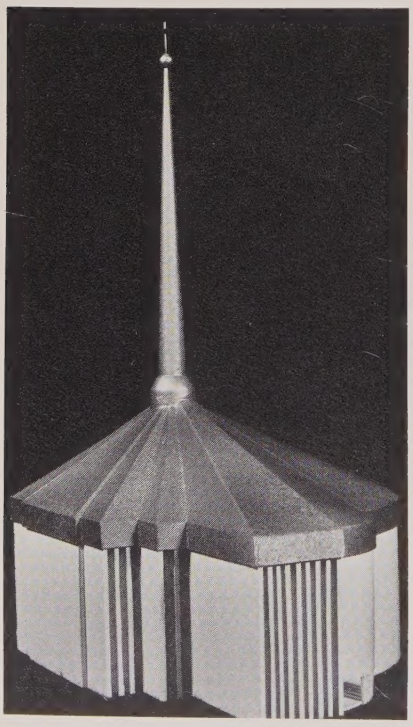


Photo by Dan Dennison

Original model

Photo by Keiichi Miyashita

With Henry Moore sculpture in front of I.M. Pei library looking toward St. Peter's.

Photo by Keiichi Miyashita

The inner intimate circle of the congregation with the larger gathering of the outer circle.

Interior altar area with soft and shadowed lighting.

seen in St. Peter's, particularly in the handling of the interior daylight. Ingenious ways of bringing light into buildings is a Birkerts trademark.

St. Peter's interior is enlivened by daylight that enters from indirect sources. The walls are washed by light that comes through the glass between the fins walls.

Light from the fins, skylight and other windows give balance to the space. The plan does not.

Birkerts presents other sets of opposites inside. The space is simultaneously overwhelming and intimate. The geometries of the plan are conflicting, yet there is stability.

When the church opened on May 1, 1988, 1,300 people were seated on a single, rising level. The plan is composed of two slightly eccentric, concentric circles. Their combined diameters measure over 120 feet.

The height between the floor of the lower sanctuary and the first ceiling plane measures 37.5 feet. A second, conical ceiling rises up another 27 feet to a skylight located at the point the architect identifies as the "eccentric center." The eye moves through the skylight to the base of the spire that climbs to the seven-foot gold cross at the top.

Although this volume equals a mid-sized auditorium in any major American city, the building committee demanded a sense of intimacy.

The solution was to provide a lower sanctuary area called the inner church that seats 320. If more people come to church, the upper levels are filled.

"There is a oneness, a closeness here,"

DESIGN STATEMENT

St. Peter's Lutheran Church, Columbus, Indiana

Photo by Robert Chase

Gunnar Birkerts

As we congregate and seek togetherness our bodies tend to group in a circle. As we worship we seek direction. This direction is established by turning towards the religious symbol or the spoken word. Togetherness and direction are in the concept of the plan for this church.

There is the greater church and there is the inner church with seating arrangements that can be used separately or in conjunction. As much as the seating and the symmetry of the worship is expressive of the spiritual part of the Church, the reality of the daily world is expressed by the form development of the enclosing space. The left and the right, the day and the night, the north and the south, the circle and the square, the up and the down are all present in the interior space. The exterior form is also true to these interior considerations.

This House of God is topped by an ascending spire celebrating its presence in the larger community. It is announcing its allegiance to the earlier Lutheran church forms with its predominant spires establishing their religious affiliation. The copper clad spire is terminated by a golden cross supported by a golden sphere. Following the European tradition of the early Lutheran church, this sphere contains a time capsule.

The main materials for the exterior body of the church are brick and concrete. Brick continues the local building tradition. All three exterior materials—concrete, brick and copper—are woven into an architectural pattern of planes and textures. The architectural concept for the church incorporates and expresses the many traditional qualities of the congregation and the many architectural qualities of the Lutheran religious architecture. It has adopted them for today and projected them into the future.

—*Gunnar Birkerts*

Pastor Eldon Brandt said while thinking about the skewed circles Birkerts gave him. "We knew we didn't want a long rectangular building where the people in the back felt so far away from the action."

"It doesn't feel empty with services for 600 because people cluster in the lower levels," he said.

Brandt received no complaints about Birkerts' irregular circular forms and changes in level. People understood the architect's concept: "We can have unity even though we have division," he said.

"Nothing in the world is symmetrical, including the human body," Birkerts said. "Symmetry in architecture is man-made. At St. Peter's, the cross is on the centerline, as is the activity at the altar, but after that, everything is off.

"The plan respected the symmetry of the service. The bride and the casket move along the centerline. But to me, the everyday importance is the gathering together of people, and that is done in a circle," Birkerts said.

But never a perfect circle.

Even the horizontal member of Birkerts' maple cross shoots over the edge of the wall from which it projects. The cross is exactly on the centerline; the wall is purposely a little off. David Force, St. Peter's contractor, said his firm was accused of a placement error until the onlookers understood the significance.

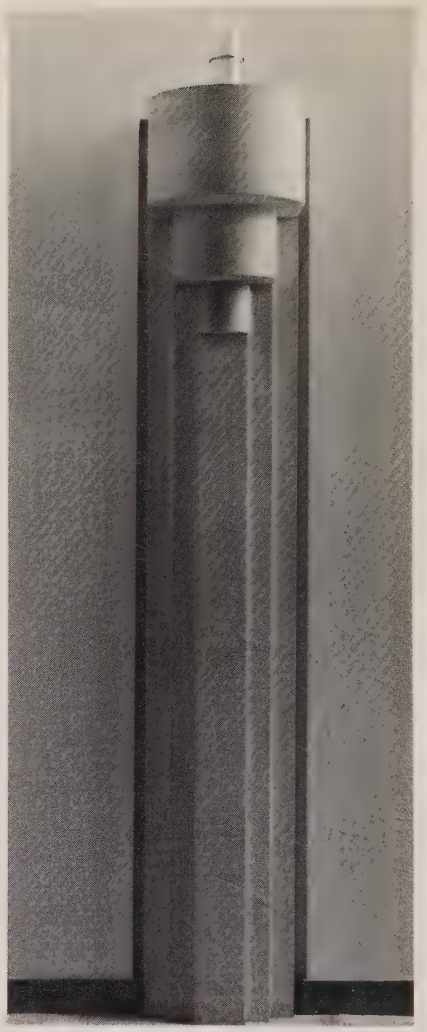
Pastor Brandt explains the concept quite well for a non-architect. He was talking about the 12-foot-wide light fixture, also a circle within a circle, that is suspended under the spire. "It echoes what the architect had in mind. It points upward to the spire. It doesn't say 'look at me,' but rather, 'look to the Lord,'" the minister said.

"It directs you to look where our help is coming from," he continued. "The architect has a feeling for what a building should say to people."

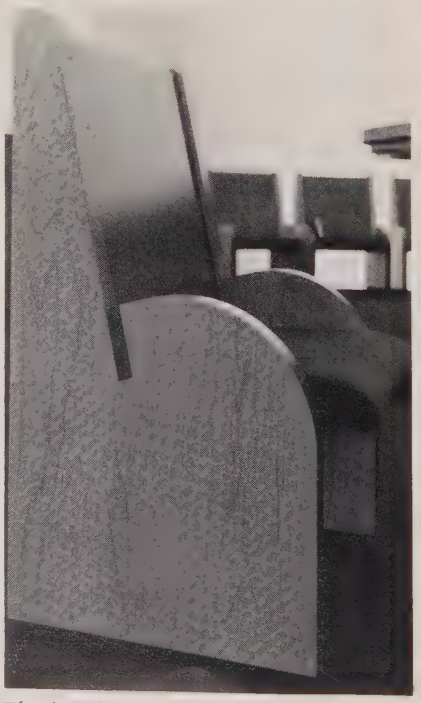
Perhaps Birkerts' most subtle statement is the constant north light he allowed in through a fin window. It bathes the altar area and strengthens the concept of the eternal flame nearby.

Birkerts believes the interior has a Scandinavian nature. The walls are white and lightly textured. All furniture and handrails are maple. That each piece incorporates one of the building's simple motifs is another link to the Saarinen tradition, Eliel in particular.

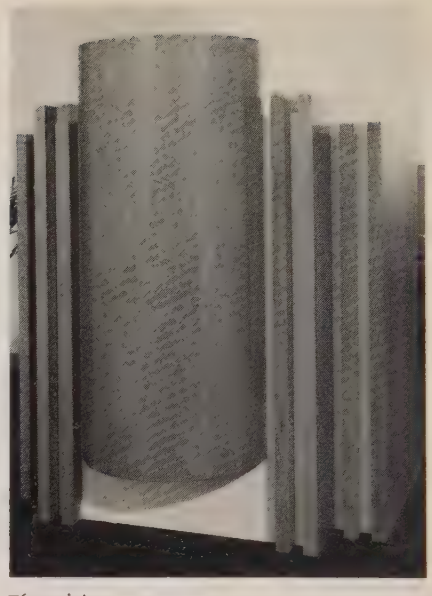
The architect bridged the old and the new St. Peter's by incorporating the oval slab of marble from the old altar into a



The eternal flame.



The altar chair.



The pulpit.

All photos this page by Keiichi Miyashita

Baptismal font.

base that better fits the scale of the new church.

A visitor to St. Peter's was initially disturbed because there was no stained glass or other traditional religious symbols. "But after you're in here for three minutes, you realize they would be completely out of place," she said.

She was moved by the drama of the space. She knew nothing of the changes that occurred before St. Peter's was born.

Drawings between 1981 and 1984 showed an all-brick building with a flatter copper roof that fit more naturally on the building. Fan-shaped roof planes corresponded to the orthogonal sections of exterior walls. The changes in level were visible from inside the nave. As in all Birkerts' best work, the geometries of all parts were interlocked.

When the construction bids were opened in 1986, they were considerably over the $3.8 million original estimate. The redesign process began after the construction document phase was over.

Brick was cut from the back. A cone replaced the complex geometries in the roof. Among other changes, drywall replaced plaster in the interior. The final cost was nearly $4.6 million.

* * * * * * *

Last summer, Birkerts looked balefully at the wavy surface of the fins on the sanctuary's south side. He wanted the drywall to be as smooth as a knife blade in the afternoon light.

The acceptance of his design for the front cover cheered him, however. It deliberately resembles the roof Birkerts first proposed for St. Peter's. He thinks of it as memorial for what he originally wanted the church to have.

According to Pastor Brandt and David Force, no parishioner has complained about the surface irregularities or the change in roof shape.

"The people react to that space," Force said, moving his arms wide apart.

"Architecture may indeed be an art of accommodation, but it is also an art of communication," Birkerts wrote several years ago.

At St. Peter's, he did both. The changes that occurred seem as organic to Birkerts as the way a tree grows through years of variable conditions.

And that brings you right back to the architect's original contention: Few things grow straight up, straight down, or along a path that never turns.

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WERE YOU THERE?

A *Report on* Houston '88, *The* IFRAA *National Conference* Houston, Texas, October 2-5, 1988

by Betty H. Meyer

How does one describe this national conference designed and executed so carefully by a hard working committee chaired by Win Center, a liturgical fabric designer? Such a conference convinces me that there is an enthusiastic, thoughtful community across the United States dedicated to developing the role of art and architecture in all faiths. A sense of common purpose and an eagerness to learn more pervaded the busy schedule, as well as the post-conference tour of Mexico. The latter will be documented in the next issue of *Faith & Form*.

Wolf Von Eckardt, architectural critic and author, prepared us for our three days of concentration with his keynote speech on opening night (see page 16).

A liturgical design consultant, the Reverend John Buscemi presented the theme of the conference: "The Quest for the Right Questions." "Answers cannot be arrived at too quickly," he advised. "Ambiguity is a part of the truth and we live in the tense continuum in between. Questions are raised not for the answers but to heighten creativity. If we are too narrow in our focus we neglect the diverse layers of the bedrock. Artists change perceptions and thus change answers to societal questions."

Members participated in workshops that explored questions of the past and their influence on the present. Dr. John Berry reminded us that the question of *Meaning* is the same for every age: Not just is it possible to believe in God but how is it possible for our lives to have meaning in our own time? Gothic architecture was the expression for those who believed that theirs was only a surface world and that the real world was a hidden, mysterious one experienced most fully in the mirror of art. Modern man is separated from this hidden world, however, and no longer expects another reality to be revealed.

Other workshops discussed the influence of public spaces on the individual psyche and the return to an interest in Nature as a partial answer. Outside the hotel charrettes were designed by participants (see box) under the imaginative leadership of Charles Partin, architect from Florida, and other public spaces further explored by the slides of Professor Marchita Mauck.

A delightful experience was enjoyed by all of us who went to hear Jane Owen relate some of her personal insights and experiences as a patron of the arts. Her friendship with many prominent artists, and their conversations about art and the spiritual made listening pure pleasure. It is Jane Owen who was instrumental in establishing New Harmony, Indiana as a National Landmark and who asked Jacques Lipchitz and Philip Johnson to collaborate on the Roofless Church which speaks strongly to the present. It is in New Harmony that the ashes of Paul Tillich are buried and here that many old houses once lived in by a group of German refugees called Harmonists are adapted to modern usage.

Trends in religious art were discussed by artists and architects led by John Dillenberger and John Buscemi, and tours of Houston churches and synagogues verified trends and encouraged a continuing search for answers that satisfy.

The Faculty Club at Rice University proved a beautiful setting for an Awards Banquet presided over by a host of good humor, Robert Rambusch. (See pages 20-23 for the Art and Architectural Awards and jury comments).

A high point of the evening was the special presentation of the Conover and

BETTY MEYER *is the editor of* FAITH & FORM.

Frey Memorial Awards. Jack Pecsok paid tribute to the many talents of his Disciple colleague, Harold Watkins, and surprised him with the announcement that he has been chosen as the lay person who has contributed most to the encouragement of excellence in religious architecture. Harold is President of the Board of Church Extension of the Disciples of Christ in Indianapolis, one of the largest facilities for planning and financing agencies in Protestantism. In 1973, he was on a COPA Commission on Church Planning and Architecture, was active in the Guild for Religious Architecture and the Society for Church Architecture until these groups merged into IFRAA. Beginning in 1977, as secretary of the new IFRAA Board, he held almost every office through the presidency in 1980-81. He continues his interest through the Century Club and the Endowment Fund. We were all doubly proud when it was announced that he and Evelyn would be leaving shortly for Australia where he will be installed as President of the World Convention of the Churches of Christ. It is fitting that he receive the Conover Award since Elbert Conover was his counterpart in the Methodist Bureau of Architecture and labored for the same goals of quality architecture from 1924 through 1952.

It was then a poignant moment for all when Crosby Willet recalled the brilliant work and personality of Nils Schweizer, IFRAA's former president and friend of all. The Edward Frey Award was given to Nils posthumously and will be presented to his wife, Beverly and family.

As the conference drew to a close, the Reverend Robert Schuller spoke of how his theology and behavior patterns have been altered and impacted by architecture, especially that of Richard Neutra and Louis Kahn. "Creativity does not begin," he said "until someone sets up a contradiction. If someone has all the answers, you can be sure that some of them are wrong."

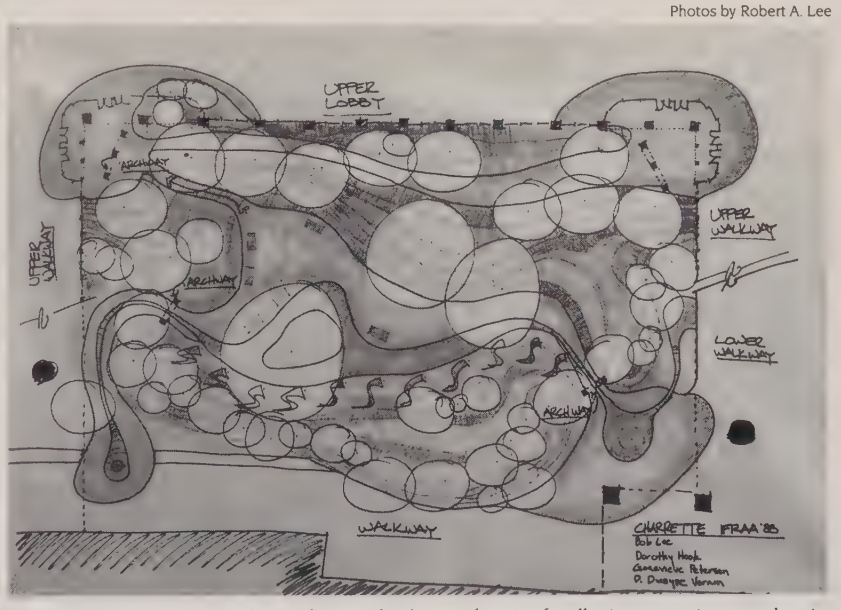
It was then that William Adams of the Episcopal Seminary in Austin summarized the entire conference experience by emphasizing the interdependence of decision-making. IFRAA is a remarkable confluence of artists and architects who have the opportunity to teach others to SEE and thus to find their own diverse answers to questions of meaning.

I sincerely hope that others will find their way to the next IFRAA National Conference in 1990.

CHARRETTE

The problem given was to design a non-denominational worship space for individuals or small groups up to 30. The location was a downtown plaza surrounded by tall office buildings and noisy streets. Since Houston has an extensive second floor walkway system, few people venture into the ground floor plaza even during a peak lunch period. We observed that the plaza is nicely landscaped and has an attractive fountain, but the area is dominated by our society's office cathedrals. They dominate the day and suppress the spirit.

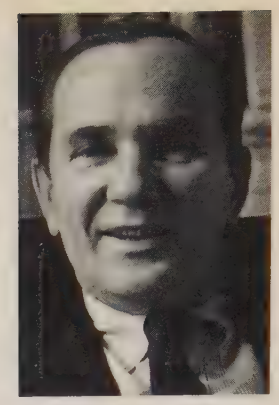
Photos by Robert A. Lee



Our Living Spirit Garden is designed to give freedom to the spirit by allowing escape into a cool, quiet garden. It is a space not controlled by Man, but by Nature. Access points are from the existing ground floor walkway and from the high traffic areas of the second floor, allowing convenient and inviting access. It is buffered from the manmade with high berms and a canopy of trees, but we also wanted the natural to invade the manmade sanctuaries by imposing its flowing design in the pedestrian ways. The archways are to signify the ceremonial entrance to the sacred space, and the fabric sculptures, which are controlled by the wind, are changed according to the season and a denomination's symbols. We incorporated water because it is a common element in all religions. Its rippling and soothing music help drown out the noise of the city. It is designed for meditation and for experiencing. Since it is located in the walkway people are invited to dip their toes.

—*Robert A. Lee, AIA, HWHL Associates, Inc., Denver, and team members Dorothy Hook, artist; Genevieve Peterson, layperson; and D. Dwayne Vernon, architect.*

FORM AND FACADE VS. MEANING AND CONTEXT



The Keynote Speech at IFRAA's *Houston '88 Conference*

by Wolf Von Eckardt

I do feel passionately about the role religious art and architecture should play in our lives. Statistics show that last year religious building construction exceeded ten billion dollars. Besides new building, many additions, restorations, and rehabilitations are proceeding. More important than the number, however, is that the quality of such building is going up.

It is true perhaps that there are not world famous buildings like Le Corbusier's chapel at Ronchamp or that of Matisse at Vence, but we do have Eero Saarinen's MIT chapel, Hugh Stubbins' St. Peter's Lutheran Church in CitiCorps Center, E. Faye Jones Thorncrown chapel in Arkansas, Edward L. Barnes Christian Theological Seminary in Indianapolis.

These are all special and important, but what ultimately counts is the quality of the ordinary churches and synagogues across our country.

Let me make some observations. They are more modest. They derive from Indian kivas, English Colonial, Georgian, Federal, Greek, Romanesque, Gothic revivals, High Victorian, Beaux Arts and the turn of the century when a religious building was also a self-conscious community center.

> *I hope that we may create additional spaces for religious expression that are ecumenical and primarily for contemplation and community experience.*

Religion was the center of life and towns and cities were more stable and in prominent position. As new building began to be overshadowed by commercial structures, churches and synagogues were a separate event on the cityscape and did not pretend to make a big statement. Quality was emphasized rather than sensation. We were spared the razzle-dazzle of post-modernism and deconstructivism. Some found escape into sensationalism, intellectualism and externalizing but most of this is, thank God, passé. The European examples noted by Randall S. Lindstrom in his book, *Creativity and Contradiction*, are most shocking.

Today, U.S. architecture is close to attacking the real problems of physical environment, of building community, of service and, of course, to ministering to the spirit. Form and facade count less and meaning and context more.

In the future, I believe we will be more concerned with the living environment of our communities. We will concentrate on liveable cities and their metropolitan suburbs. In fact, all is one city now and thus one problem of our living environment. The solution may be more religious than secular. Therefore, it is noteworthy that the Houston Chapter of the AIA now has a Liturgical Art Committee believing with St. Paul that faith "is the substance of things hoped for, the evidence of things not seen."

Three or four years ago it was the educational plant versus the sanctuary and the sanctuary won. Today, when the secu-

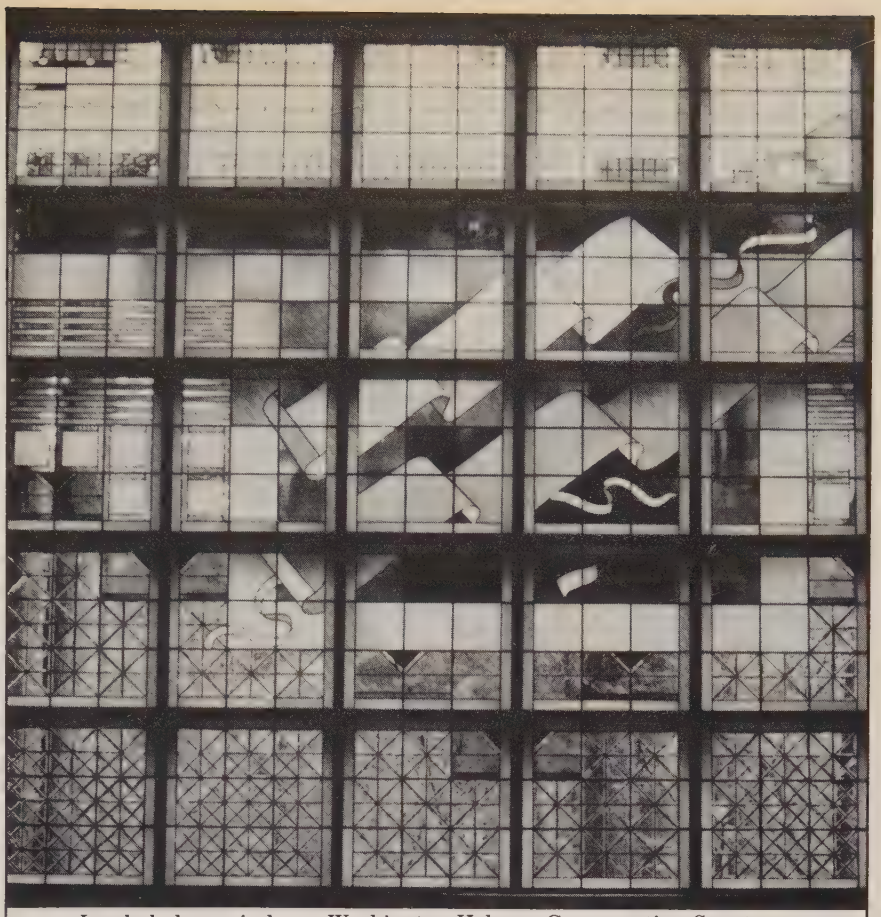
WOLF VON ECKARDT, *formerly architectural critic for the* Washington Post, *is presently writing for* Washingtonian *magazine and teaching at the Maryland Institute of Art. His writings include* Live the Good Life: Creating Community Through the Arts *and* A Place to Live: The Crisis of the Cities.

lar gallery is still schizophrenic and preoccupied with sensationalism and original versus popular kitsch, there is a *religious* emphasis on crafts and meaning. Such a great crafts movement is no doubt a reaction to money grubbing, mechanization, and lack of creativity. When I wrote the *Time* article in '82, I deplored the emphasis on plant vs. sanctuary, but now there appears to be a good balance.

In a day when the family is torn apart, the plant is conceived not as a country club but an environment for good, contemplative, meaningful relationships. It is still in the sanctuary that we find meaning of what we are and what we aspire to be. However, I hope that we may create additional spaces for religious expression that are ecumenical and primarily for contemplation and community experience. These may be places to go when you don't want to go to church or synagogue. They may well be in large corporate office buildings or other institutions. They may simply exude a serenity of their own, such as Avery Fisher or Carnegie Hall. They may be indoors or outdoors and may include art or a garden but they are oases in a frantic schedule.

Another challenge to religious institutions is the urgency of not only cleaning up our natural environment but also bringing order into our built environ. We hunger for clean air as well as social peace and for a harmony that clearly depends on urban order. This can only be accomplished through the political process, but this is something that we don't yet clearly realize. We don't understand the reasons for underclass, hopelessness, crime, homelessness, drugs, divorce, teenage suicide, etc., but we must learn to understand and we must act. We need popular education and political action.

It is precisely here that religious organizations must help. We must reach the point where the majority in this country demands environmental sanity and justice. We can be truly strong not through weapons or star wars, but only if society is strong. I realize that this seems somewhat removed from the subject of designing and building for religious communities, but that designing and building cannot be good nor will it serve its purpose if it is built in polluted areas and an urban mess. There is no one to clean up the earth and to bring justice, order and livability into the mess that America is rapidly becoming but we ourselves.



Leaded glass windows, Washington Hebrew Congregation Sanctuary
Washington, D.C.

1988 IFRAA Art Honor Award

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JENNY CLARK, SCULPTOR AND ENGRAVER OF GLASS

by John Marsh

One of the most difficult, challenging types of building that an architect can be asked to design is a church, and the reasons for this are varied.

First, there is no common view within each denomination, and certainly not across the spectrum on what comprises a "church." Second, a dilemma exists over a design style, roughly summarized as traditional vs. modern. Third, a strong motivation for religiously inspired art is lacking in the present. For all of these reasons, an architect faces the designing of a church with some trepidation.

If he finds an artist upon whom he can call from the beginning of the project, who is both knowledgeable and religiously based, he is indeed fortunate.

Such an artist, in my experience, is Jenny Clark, an English sculptor and engraver of glass who is building a considerable reputation in her field. Not all of her work is ecclesiastical, although this area forms the mass of her oeuvre. One of the first impressions one has of her work is vigor and boldness; in both technique and siting. Any architect knows that to sacrifice one is to fail to obtain the optimum.

To Jenny, *light* is a recurring image in the language of Christianity and it is an essential ingredient in a successful glass engraving; particularly in highlighting the three dimensional entaglio graving that is such a feature of her work and which gives it so much interest and power. If placed outside, a piece of her work reflects the changes of natural light and looks equally stunning if floodlit at night. Indoors she places it against a dark background with feature lighting placed behind and to the side of the piece.

Mystery is another element of religious experience that an architect hopes to express in his buildings, and I have learned that engraved glass helps achieve this not only through the play of light but because it demands much of the imagination. It has an evanescent, semi-substantial quality that bespeaks pure transcendence.

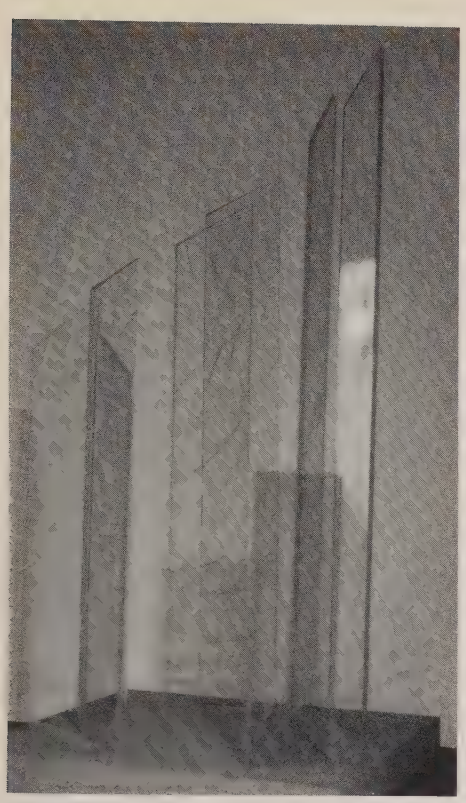
That Jenny Clark's work is highly original is beyond dispute; that her art comes from a deeply felt motivation is clearly true; and that her faith affects her work is shown in the hope that outlives any subject matter. It is true that an artist need not be religious to produce art for churches, but when it happens, the results can be fascinating and rewarding.

"My glass sculpture depicts the influence of Good and Evil in the world today as well as, for light relief, the sheer joy that life can be; having, as it does at such times, a breath of heaven on the soul." —Jenny Clark

TRIPTYCH: "They do know what they do."

(1) *Left hand cross:* "Palm Sunday"

JOHN MARSH, *Dip. Arch.* RIBA, *is with* MEB *Partnership in Covent Garden, Great Britain. At present, the firm is engaged in some 30 church projects involving re-ordering of premises and the erection of new structures.*

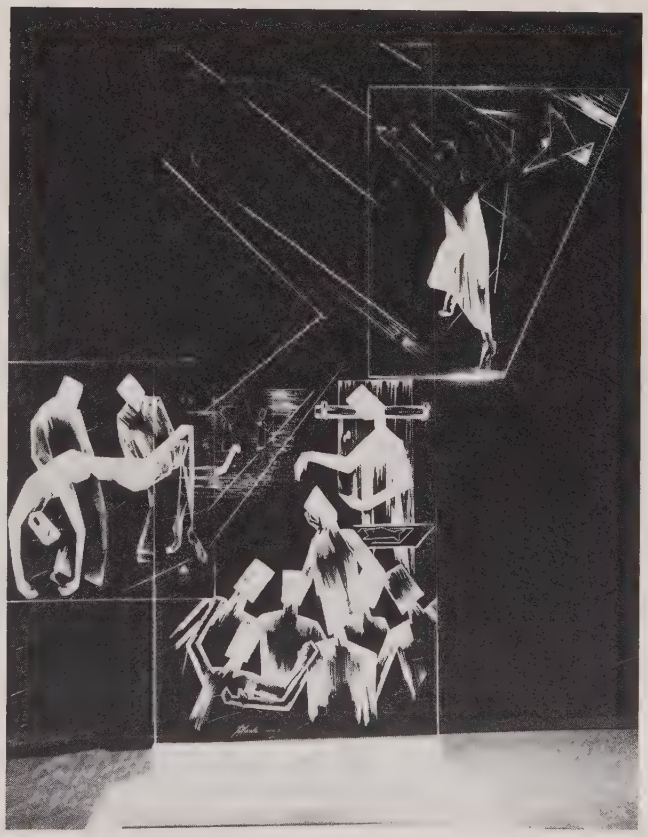


"Death is a Time of Joy"

"Holy Spirit"

'Death is only a time of sadness for those left behind; we mourn our own loss but should be glad for those who have gone ahead.'

(2) Center cross: "Crucifixion"



(3) Right hand cross: "The Ascension"

THE 1988 IFRAA ARCHITECTURAL DESIGN AND ART AWARDS

ARCHITECTURAL AWARDS

HONOR AWARDS

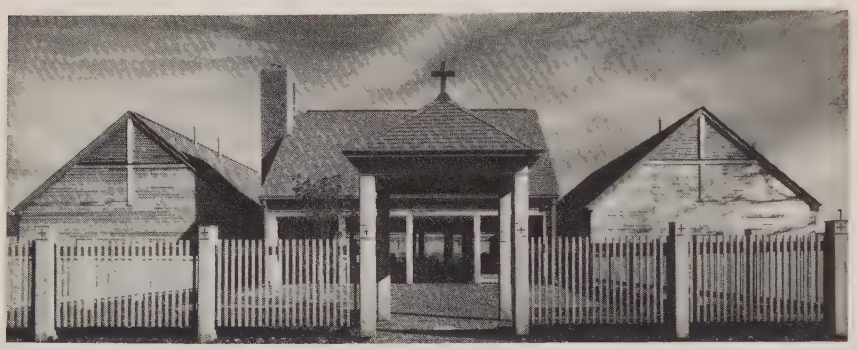


Photo by Gordon Schenck

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EPISCOPAL DIOCESE OF EAST CAROLINA HEADQUARTERS BUILDING
Kinston, North Carolina
"A truly wonderful project."
"Marvelous, honorable use of materials, full of subtlety."
"Just great architecture!"

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"Beautiful spaces; excellent detailing."
"Very nice use of light."
"The corridors become truly wonderful spaces."

The Jury

Frank Welch, FAIA
Frank Welch Associates
Dallas, Texas

Rev. Vincent Rizzotto
Pastor
St. Cecilia Catholic Church
Houston, Texas

Anderson Todd, FAIA
Professor of Architecture
Rice University
Houston, Texas

MERIT AWARDS

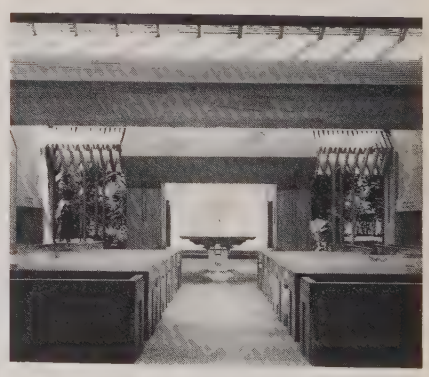


Photo ©1988 Jeff Heatley

Norman Jaffe
Bridgehampton, New York
GATES OF THE GROVE SYNAGOGUE
East Hampton, New York
"Wonderful use of light; absolutely beautiful combination of light and wood."
"One of the most effective solutions to making the ark a symbol of what [the worshipers] are there for."
"Very strong, beautiful forms, giving an intimate, protected feeling."

Photo by Shin & Erich Koyama

Hammel Green & Abrahamson
Minneapolis, Minnesota
OUR LADY OF GRACE CATHOLIC CHURCH
Edina, Minnesota
"Truly beautiful, wonderful, austere; very well controlled and fresh."
"Good historical context; this is extending the tradition, carrying the tradition forward."
"It would be really nice to worship here."

Clovis Heimsath
Austin, Texas
THE VILLAGE CHAPEL AT BALD HEAD ISLAND
Bald Head Island, North Carolina
"Nice use of materials; seems to fit site extremely well."
"The interior shows a lot of restraint.

Harley Ellington Pierce Yee Associates
Southfield, Michigan
CHRIST THE KING GARDEN CRYPT MAUSOLEUM,
QUEEN OF HEAVEN CEMETERY
Hillside, Illinois
"Looks like what it is—very well done."
"The spaces and materials are very appropriate for a mausoleum."

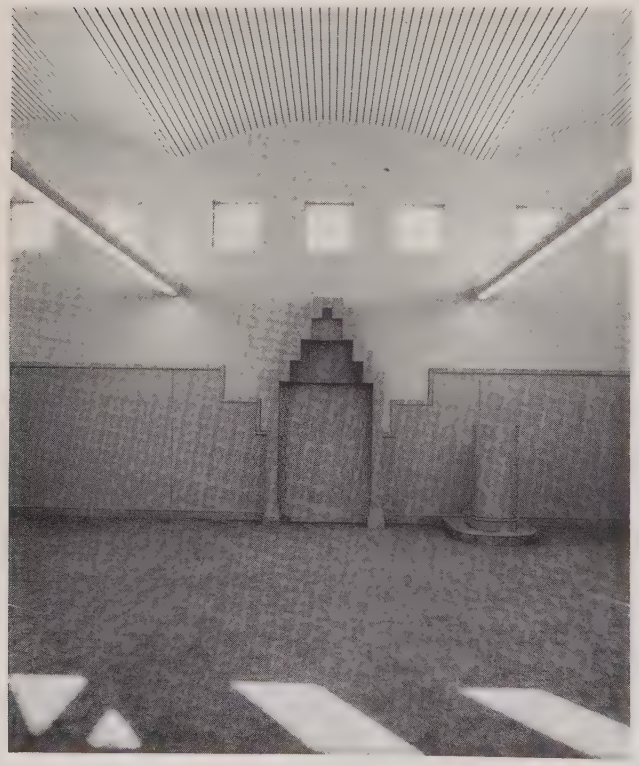
Photo © Rion Rizzo/Creative Sources

Gobbell Hays Partners, Inc.
Nashville, Tennessee
THE CATHEDRAL OF THE INCARNATION
Nashville, Tennessee
"The best restoration we've seen."
"A wonderful transition from somber/dark to light/airy."
"Stunningly beautiful baptismal font."

CITATION AWARDS

Photo © Craig Kuhner

V. Aubrey Hallum Architect
Ft. Worth, Texas
CHAPEL FOR LACKLAND AIR FORCE BASE
San Antonio, Texas
"Very strong structure; clear and well done."
"An excellent solution to a difficult program, and a wonderful solution for a denominational church."
"A non-military solution in the midst of an Air Force Base, yet appropriate for an air base; we can envision it full of people every day."



McClure • NBBJ, Inc.
Raleigh, North Carolina
INTERNATIONAL/ISLAMIC STUDIES CENTER
Shaw University
Raleigh, North Carolina
"A lot of control is exercised here; very straightforward and well mannered."

Not shown:
McClure • NBBJ, Inc.
Raleigh, North Carolina
ST. ANDREW CATHOLIC CHURCH
Apex, North Carolina

Robert S. Allan AIA & Associates, Inc.
Dallas, Texas
ST. LUKE'S CATHOLIC CHURCH INTERIOR
Irving, Texas
"A contemporary expression which respects history—a nice interior."

Architectural Design Group
Shelby, North Carolina
NORTH MORGANTON UNITED METHODIST CHURCH EXTERIOR
Morganton, North Carolina
"Very modest; good use of exterior materials, giving a self-effacing community presence."

Photo by Gordon Peery

Gillies Stransky Brems Architects
Salt Lake City, Utah
ST. VINCENT DE PAUL CENTER
Salt Lake City, Utah
"Admirable utility building; very modest and yet very appropriate."
"It's nice to see this kind of quality in a very utilitarian building."

Sheridan, Behm, Eustice & Assoc., Ltd
Arlington, Virginia
MONASTERY OF THE POOR CLARES INTERIOR
Arlington, Virginia
"Deft handling of the combination of the wood and white walls, resulting in a very fresh, appropriate interior."
"Nice use of the grille to separate the two chapels."

Photo by Patrick Bartek

G.C. Wallace, Inc.
Las Vegas, Nevada
CHRIST THE KING CATHOLIC CHURCH INTERIOR
Las Vegas, Nevada
"Good liturgical principals are evident here; very good interior spaces."

Not shown:
Esherick Homsey Dodge & Davis and Peters Clayberg & Caulfield, Associated Architects
Oakland, California
Louis I. Kahn, Schematic Design
FLORA LAMSON HEWLETT LIBRARY OF THE GRADUATE THEOLOGICAL UNION
Berkeley, California

de Castro/Nelson Associates
Boston, Massachusetts
ST. THOMAS MORE CHURCH
Braintree, Massachusetts
"An extraordinary effort, which took lots of courage and determination."
"An excellent way to adapt the new liturgy to an old building."

ART AWARDS

HONOR AWARDS

David Wilson
South New Berlin, New York
Leaded glass windows
Washington Hebrew Congregation Sanctuary
Washington, D.C.
"Exciting, energetic design."
"Strong sense of rhythmic movement throughout the panels."
"Dynamic sense of the outside through the glass."
"Strong integration with the architecture."

The Jury

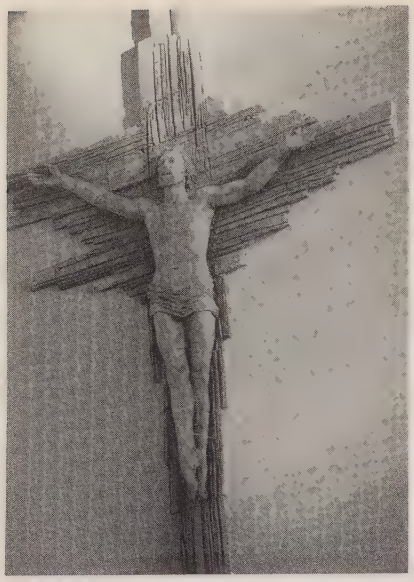
John Hallam
Professor of Art/Art History
Rice University
Houston, Texas

Dee Wolff
Houston, Texas

Rabbi Roy Walter
Temple Emanu El
Houston, Texas

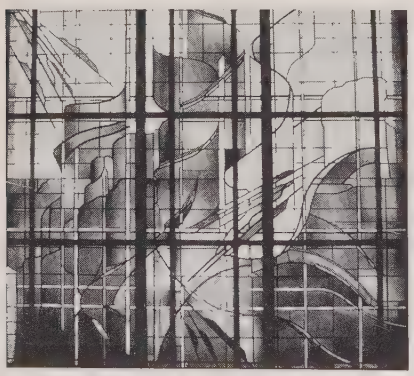
Pamela Lewis
Design Editor
Houston Post

Marilyn Zeitland (Honorary)
Curator
Contemporary Arts Museum
Houston



Maureen McGuire
Phoenix, Arizona
Leaded stained glass, ceramic bas relief—chancel window, baptistry window, risen Christ crucifix
St. Paul's Catholic Church
Moon Valley, Arizona
Fabricators: Warren Keith, Minneapolis, Minn. (windows); Michael Myers, Prescott, Ariz. (sculpture)
"[Crucifix]: The artist has grabbed the moment of ecstacy and captured it . . . . An expression of abstract emotion, elegancy and grace; it is transfigured."

MERIT AWARDS

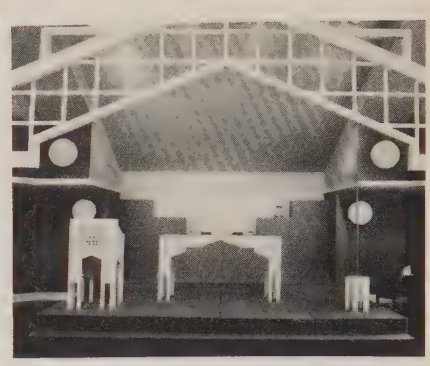


Jean Myers
South Lake Tahoe, California
Leaded glass windows: "The Triduum," "Last Supper," "Death and Resurrection" (above), "The Resurrection," the daily Chapel windows.
Christ The King Catholic Community
Las Vegas, Nevada
"Harmonious variety in the forms."
"Beautiful upward movement."
"Strong continuity throughout the installation."

Catherine Kapikian
Rockville, Maryland
"Huppah," wedding canopy of lacquered wood with linen and wool applique insets.
B'nai Israel Synagogue, Rockville, Maryland
"Perfect use of color."
"Proportions echo those of the clerestory above."
"Wonderfully flowing shapes."
"Feel of the historical tent form."
"Subtle strength creates a focal point for the space."

Peter Ladochy
Cayucos, California
Altar wall, pulpit and crucifix of marble and laminated woods
St. John's Church
Encinitas, California
"Beautifully flowing shapes in the wall"
"Pulpit form intriguing, works well with the wall"
"Wonderful tension in the crucifix, kinship with the wall and pulpit"
"Altar too geometric to belong"

CITATION AWARDS



Norma DeCamp Burns, AIA
Raleigh, North Carolina
Chancel furniture
St. Francis United Methodist Church
Cary, North Carolina
"Most controversial entry." "Daring." "Gutsy." "Contrived." "Perfect for the Setting." "Beautiful." "Over designed." "Beautifully integrated with the architecture."

Shirley Kagan, Mordecal Lerer, Berta Kuznetsova, Tadeusz Parzygnat for In the Spirit
New York, New York
Wood and hand painted glass
Wantagh Jewish Center
Wantagh, Long Island, New York
"Good integration of symbolism and art."
"Strong visual tie to the Hebrew word 'Shaddai.'"
"Colors done well within the windows."
"Joyous."

THE EVOLUTION OF MIKVEH ISRAEL AND LOUIS KAHN'S VISION OF SACRED SPACE

by Michele Taillon Taylor

In 1961, Louis I. Kahn began to work on an extraordinarily expressive design for a religious structure, a modern temple to be built for the congregation of Mikveh Israel next to Independence Mall in downtown historic Philadelphia (Plate 1). This location was chosen because of the Sephardic community's historic origins in the revolutionary era, a period of unprecedented religious freedom. Kahn's design, as developed in 1962, was a mature expression of the architect's lifelong quest to create architectural spaces embodying the unique characters of the institutions which he served. Kahn explained that with Mikveh Israel he was seeking to immerse himself in "the spirit that created the first synagogue."[1]

Since no singular tradition of synagogue architecture existed in America to bind Kahn's design to prototypes, Mikveh Israel indeed provided the opportunity for a beginning in which Kahn was free to develop his own unique architectural solutions to the needs of this historic religious community. A look at the evolution of Kahn's design developed in 1962 for the synagogue shows that his goals were twofold: the separation of ritual and non-ritual spaces and the manipulation of light to enhance the religious ceremony.

MICHELE TAILLON TAYLOR *is a doctoral candidate in architectural history at the University of Pennsylvania. She is presently working on a dissertation studying styles and ethnicity in nineteenth century American Roman Catholic architecture. She holds a Master's degree in medieval art from Johns Hopkins University and has always had a strong interest in the sacred architecture of different faiths.*

Louis I. Kahn Collection, University of Pennsylvania and Pennsylvania Historical and Museum Commission

Plate 1. Drawing of Mikveh Israel next to Independence Mall.

In 1962 Kahn criticized modern temple builders for being excessively concerned with practical considerations: structural ingenuity, decoration and flexibility. He stated that "architects were confusing the sanctuary with the auditorium."[2] This situation was inevitable to a certain extent as a synagogue must accommodate such diverse activities as study, prayer and a variety of social functions. Furthermore, it must be able to house the large crowds attending services during the High Holidays yet remain comfortable to the fraction of the congregation using the temple regularly.[3]

Kahn's response to these needs was to develop spaces individualized for study, social function, and above all, prayer. When asked about his ideas for Mikveh Israel, he stated that he hoped "to use space and forms to enhance the rituals."[4] What exactly did Kahn mean by ritual and its connection to design? A clue to this comes in his discussion of a later project, Hurva Synagogue (1968) in Jerusalem. Kahn explained:

> I sensed the light of a candle plays an important part in Judaism. The pylons belong to the candle services and have niches facing the chamber. I felt this was an extension of the source of religion as well as an extension of the practice of Judaism.[5]

A study of the evolution of Kahn's plans for the sanctuary at Mikveh Israel will reveal that increasingly Kahn concentrated on the choreography of light as a key connection between ritual and architecture. The light that Kahn wanted to control was natural light. He called artificial light static.

> Artificial light is a single tiny static moment in light and is the light of night and never can equal the nuances of mood created by the time of day and the wonder of the seasons.[6]

For Kahn, light in its protean tonalities, was to be a dramatic backdrop to the liturgy.

A brief look at the development of Kahn's designs shows the process by which he organized his spaces and manipulated light as the key element of his design. Kahn was involved with the Mikveh Israel project from its beginning with the enthusiastic support of the Building Committee. He helped choose the site and strongly influenced the program. In 1961 David Arons, the congregation president, stated that the Mikveh Israel site would include two buildings: a synagogue designed in the Spanish Orthodox tradition (with bimah at the opposite end of the room from the ark), and a separate building to house the congregation's historic archives (which included correspondence with George Washington, Benjamin Franklin and other notable colonials[7]) (Plate 2).

The earliest model for the project showed a square museum on the left, a succah, and a synagogue roofed with groin vaults forming a ring on the east end of the property. Attached to it was a garden in the form of a medieval cloister. A wall enclosed the site creating an effect reminiscent of Italian urban architecture. Although the museum was part of the original program, the first generation of individuals on the Building Committee was very orthodox. Its focus was on the building of the synagogue, not the museum. That was an important emphasis and Kahn agreed with it.[8]

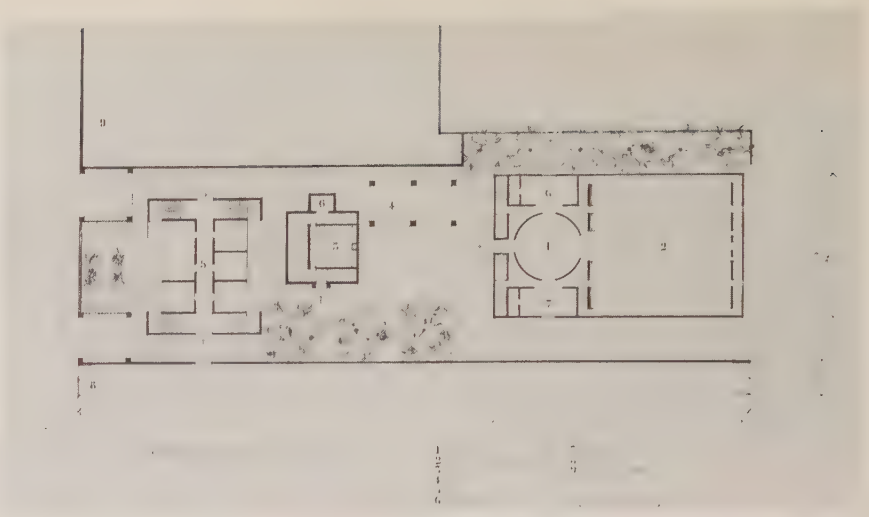


Plate 3. Office plan dating June 22, 1962.

As his design evolved during the spring of 1962, Kahn increasingly sought to contain each of the various activities of the community within separate structures on the site, creating new buildings as he thought necessary. It appears that he discouraged the Building Committee from incorporating classrooms, auditorium and other miscellaneous rooms around the sanctuary itself to avoid turning it into a multi-purpose building.

By June of 1962, we see evidence of Kahn's influence on the program (Plate 3). The project now comprised a school/auditorium building with windows opening up onto a small chapel to its right. With the creation of the chapel for daily use, Kahn solved the synagogue builder's perennial problem of fluctuating congregation size. The chapel, to be built for roughly sixty persons, had a small enclosed room with pews oriented eastward. It had its own kiddush room for socializing. In this plan, the area for the museum was replaced by a small courtyard, and the museum lost its independent status, being given a function subservient to the sanctuary as "historical room," opposite the kiddush room in the main temple. The latter was a rectangular box, oriented eastward with pews parallel to the axis of the bimah and ark. A low wall separated the men from the women, an important feature of orthodox ritual.

The separation of the school/auditorium structure from the chapel and the synagogue insured that there would be no mingling of ritual and non-ritual activities. Access between the buildings was not on a simple straight axis. Entrance into the chapel from the temple required circumambulation around the south corner of the chapel to a door facing a row of trees. To enter the school, one would have to go around either to the north of the building, or through the trees to its south. This intentionally circuitous arrangement insured that the secular and religious functions of the community would remain separate.

With the definition and general arrangement of structures on the site accomplished, in the summer of 1962 Kahn turned to perfecting the design of the sanctuary. In the earliest drawings Kahn experimented with rectangular sanctuaries of little architectural interest. However, in a drawing from spring 1962, Kahn was thinking of something more profound (Plates 4 and 6). The sketch shows

Both plates - Louis I. Kahn Collection, University of Pennsylvania and Pennsylvania Historical and Museum Commission

Plate 2. Earliest Model of Mikveh Israel (before Feb. 1, 1962)

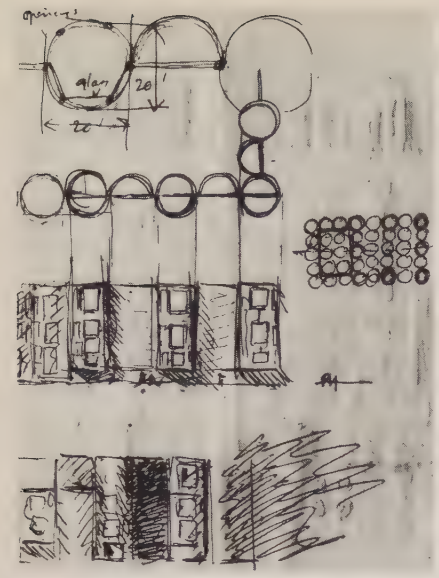


Plate 4. Louis I. Kahn, concept drawing ca. summer 1962.

a breakdown of the sanctuary floorplan into circular units that would then determine the placement of structural elements vis-a-vis empty spaces. "Too often," Kahn had complained, "columns and beams are the result of decisions of cost and not architectural feeling."[9]

He was beginning to think in terms of huge columns ringing the periphery of the sanctuary, located at intervals specified by the analysis of spaces of the floorplan. These columns, however, were not supporting structures of solid masonry, but rather were to be the size of rooms, and unexpectedly hollow. Kahn envisioned them filled with sunlight streaming into the sanctuary in muted, filtered tones.[10] (Plate 5)

Kahn's source for the towers was most likely the cathedral of Albi in southern France, in which similar tower-like structures serve a buttressing function. Kahn had visited Albi in 1959 and had been immensely impressed by the church, producing powerful drawings of the building in which he transformed the buttress towers into lively spirals. (Plate 6) At Mikveh Israel Kahn reversed the function of the elements, turning Albi's buttress towers into towers of light and its light walls into support structures[11] (Plates 4-7). He wrote:

> The spaces are enclosed by window rooms 20 feet in diameter connected by walled passages. These window room elements have glazed openings on one exterior side and larger unglazed arched openings facing the interior. These rooms of light surrounding the synagogue chamber serve as an ambulatory and the high places for women. These window rooms prevail in the composition of the entrance chamber and the chapel across the way The windows on the outside do not support the building; what supports the building, as you can see on the plan, are the spaces between the windows . . . .[12]

Kahn's reversal of Albi's relationship of wall to buttress is an architectural pun laden with all the mystical associations with light which one conjures up when thinking of Gothic churches. Even more importantly, his transformation of the circular towers of Albi into vessels of light showed his determination to control light within his design and thus enhance ritual dramatically. In the summer of 1962, he studied lighting effects with various models which were placed outdoors (Plate 5).

By late fall of 1962, Kahn had perfected the design, settling on an octagonal floor plan in which the light rooms at each corner were linked by an ambulatory (Plate 7). The chapel was also given light towers, and its furniture, the original Strickland pews, was arranged to recreate the interior of Mikveh Israel's historic school to an L shape with towers sucked into the body of the building where they functioned as light wells, an interesting counterpoint to the temple (Plate 1).

The southern wall of the school was to be aligned with the southern wall of the synagogue. However, at ground story level, the school was linked to the chapel, each entrance opposing each other slightly off axis. Thus, chapel and school formed a functional unit most appropriate for daily use. An underground passage connected the basements of the sanctuary, chapel and school/auditorium. All these buildings were linked functionally at the basement level.[13] Kahn was determined to maintain the purity of function of each space as much as possible. A version of the October plan was presented to the congregation in November of that year. Despite only $231,000 in the Building Fund, the community enthusiastically approved the plans.[14] (Plate 8)

For the next few years, the project stagnated despite the brilliance of Kahn's initial design. By the early 1970s the old guard of the Building Committee had been replaced by a new group of people whose principal goal was to see the project completed after almost a decade of unsuccessful fundraising. The new members of the Building Committee felt that they could get a lot more financial support if they emphasized the building of a Jewish museum rather than a synagogue.

Both plates - Louis I Kahn Collection, University of Pennsylvania and Pennsylvania Historical and Museum Commission

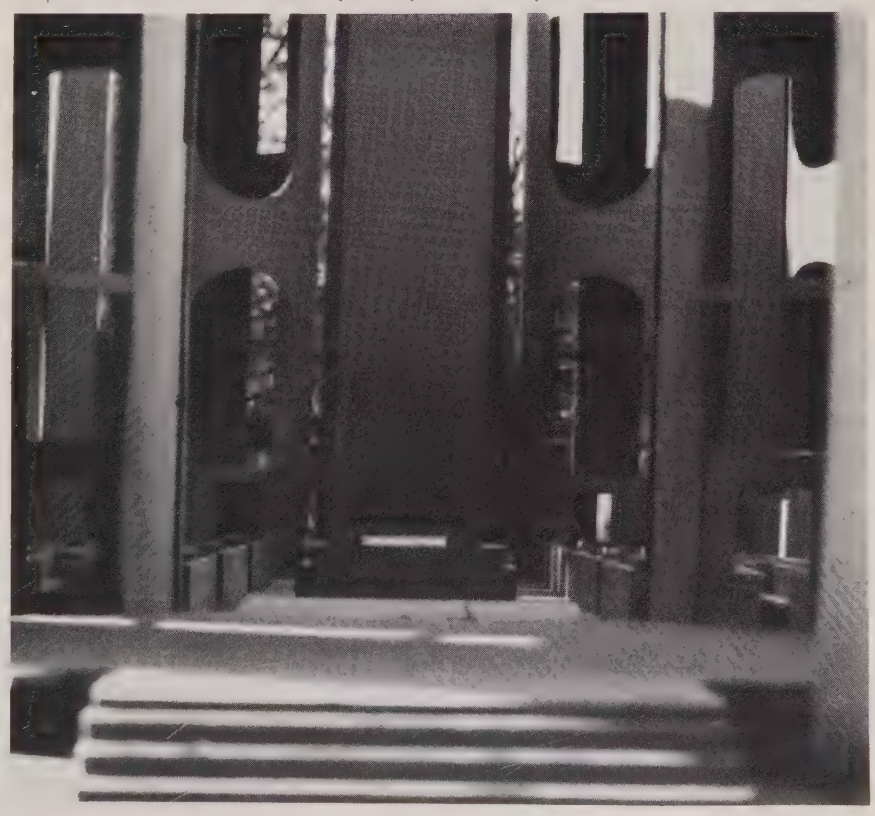


Plate 5. Photograph of model dated summer 1962.

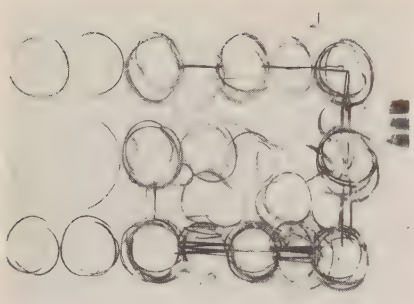


Plate 6. L.I.K. sketch plan of Mikveh Israel.

To Kahn this represented mammon taking precedence over the sacred. The new Board members were determined to reduce the estimated cost of Kahn's lovingly crafted 1962 design: The splendid towers of light had to be reduced in number or eliminated altogether, along with what they felt to be the unnecessarily strict separation of the variously functioning spaces. The new program directives were based on practical and financial considerations, not artistic and spiritual ones. No common ground ever really developed between the new committee and the architect. The exasperated Building Committee fired Kahn sometime in December of 1972.[15]

Mikveh Israel, despite being relatively small scale compared to other great enterprises which Kahn was working on during the 1960s, was very dear to him. Its failure to be built according to his plans was a bitter disappointment.[16] In the first hopeful phase of the project, the architect was given the rare opportunity of almost complete artistic freedom to crystallize his ideas on sacred space which had been evolving for a long time. As we have seen, Kahn's quest became to encapsulate each activity of the community in its appropriate architectural container. No mingling of ritual and non-ritual, sacred and mammon, was to occur. This desire for separation echoes the strict division of men from women in the orthodox tradition of worship. It also, somehow, brings to mind kosher restrictions against the mixing of dishes—containers, for meat and milk. This separation of activities, each to be maintained in a state of purity, may have been part of the image that Kahn had in mind when he spoke of recreating the spirit of the first synagogue.

The nucleus of the design was Kahn's sanctuary, its form predicated upon Kahn's orchestration of light. The massive buttress-like towers, unexpectedly hollow, would have resonated with filtered shafts of light funnelled rhythmically across the sacred rituals unfolding at the core of the building (Plate B). All subsidiary structures on the site would have then visually echoed the light vessels serving the sanctuary, in architectural counterpoint. Such was the nature of Kahn's conception of sacred space, too costly to be realized.

Plate 8. L.I.K., drawing of interior perspective, Mikveh Israel; no date.

FOOTNOTES

1. Gertrude Benson, "The Man Behind Mikveh Israel's New Building," *Jewish Exponent*, March 30, 1962, p. 92
2. Ibid.
3. Richard Meier, Introduction to *Recent American Synagogue Architecture* (New York: The Jewish Museum: 1963), p. 8.
4. Gertrude Benson, OP. CIT., p. 92.
5. P. McLaughlin, "How'm I doing, Corbusier?", *Pennsylvania Gazette*, Dec. 1972, p. 25.
6. Alexandra Tyng, *Beginning: Louis I. Kahn's Philosophy of Architecture* (New York: Wiley: 1984), p. 163
7. "Oldest Synagogue to Return to Colonial Site in Center City," *Philadelphia Inquirer* (Nov. 10, 1961), p. 32
8. Conversation with Vince Rivera, Dec. 4, 1986
9. Louis I. Kahn, unpublished notebook, Kroitz Gallery Archives, University of Pennsylvania, 1955
10. Louis I. Kahn quoted from Alexandra Tyng, OP. CIT., p. 167
11. Eugene Johnson, "A Drawing of the Cathedral of Albi," GESTA, vol. xxv, No. 1 (1986), pp. 159-165
12. Alexandra Tyng, OP. CIT., p. 167
13. Minutes from Building Committee, Sept. 4, 1962, Kroitz Gallery, University of Pennsylvania.
14 Minutes from General Meeting with Mikveh Israel. Congregation to review plans for Mikveh Israel, Nov. 4, 1962
15 Discussion with Vince River, Dec. 4, 1986. See also correspondence between Building Committee and LIK during Sept. through Dec., 1972, Kroitz Gallery Archives, University of Pennsylvania
16. Conversation with Esther Kahn, Nov. 4, 1986.

All plates this page from Louis I. Kahn Collection, University of Pennsylvania and Pennsylvania Historical and Museum Commission

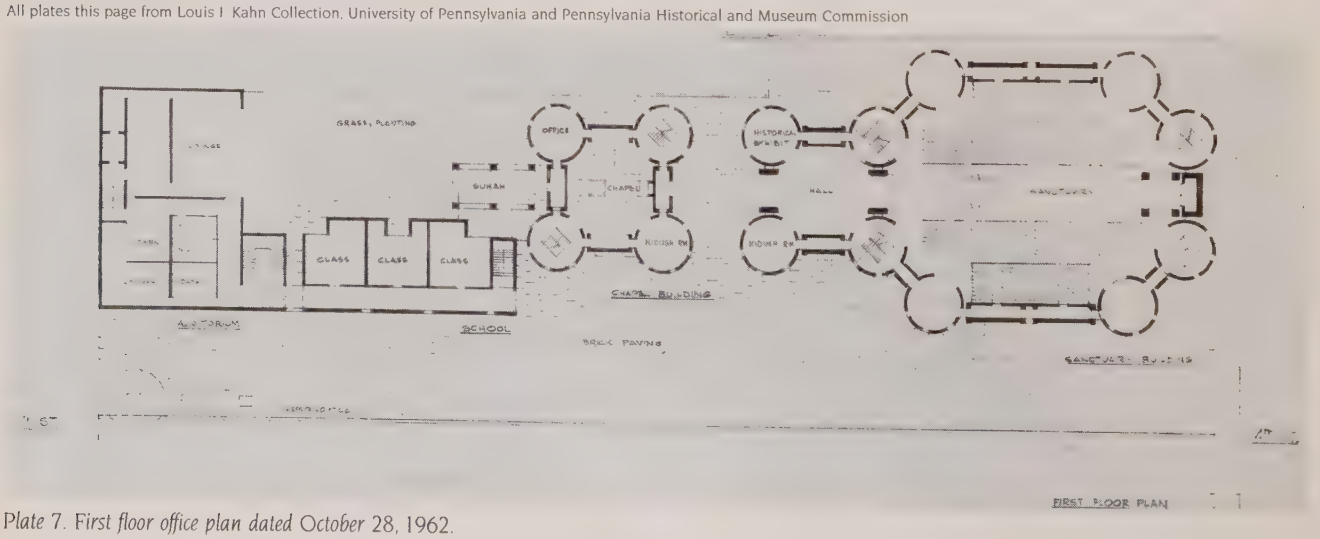


Plate 7. First floor office plan dated October 28, 1962.

THE MIRACLE OF ROCKPORT

by The Reverend Gary Nelson

"I can't believe I'm really here," were the words echoed by almost every person as they entered the front door of the new Rockport United Methodist Church and gathered for worship on Easter morning, 1985. What local townspeople had labeled "the miracle of Rockport" was indeed a dream come true.

On December 19, 1982, Rockporters witnessed one of the worst fires in the town's history as the 100+ year-old United Methodist Church building was totally consumed by flames. Only some tables, chairs and precious few other odds and ends could be salvaged from the blackened heap of rubble. Like many older church buildings, the structure was underinsured, leaving the parishioners with only a little over $100,000 for planning a new structure.

To make matters worse, during the time leading up to the fire, the church had not been celebrating one of the strongest periods in its history. Some older members report that a gradual decline in interest had occurred, beginning around the 1940s. By 1982, some members had begun to wonder how much longer the handful of regular worshippers could keep the church doors open.

Needless to say, the decision to rebuild after the fire did not come easily Although members did decide to rebuild, they were adamant about not assuming a mortgage to complete the structure. If the church was to be rebuilt, it would have to be strictly on a pay-as-you-go basis.

This decision to build without a mortgage placed particular stress upon the building committee, the architect (George Fisher, Hilgenhurst Associates of Boston), and the general contractor (Cameron and Hogan Contractors of Rockport). Cost, function and practicality were the watchwords of meetings leading up to and continuing through construction.

Photo by Gary Nelson

Rockport United Methodist Church, Rockport, Mass.

It was difficult for a church whose ministry had been declining to conceive of rebuilding. How would it be possible to envision needs for future ministry when the flame of one's vision was almost extinguished? To put it in more practical terms, how could a congregation plan classrooms for Christian education when its educational ministry had been floundering so long as to be almost totally nonexistent? How could it plan a sanctuary and anticipate needs for worship when its worshipping members had been reduced to a handful before the fire?

One of the turning points in the planning and rebuilding came when the congregation realized that it would need to rebuild not just a building, but also a ministry. The two would have to be built hand-in-hand. What resulted was and has continued to be an exciting journey of faith. Even as concrete was being poured to form the walls of the new church foundation, new fire was catching hold in the life of the congregation as it met temporarily in the next-door basement of the Town Hall. Worship attendance increased, adult fellowship and study groups were formed, and a ministry for children was begun that blossomed in such a way that continually challenges the congregation to staff and support it.

GARY NELSON *is the pastor of Rockport United Methodist Church, Rockport, Massachusetts.*

Photo by Paul Gobeil

Photo by Gary Nelson

Interior, Rockport United Methodist Church.

As the community began to see that the congregation was serious about rebuilding its ministry as well as its building, enthusiasm mounted. Townspeople were quick to offer their encouragement. Donations began to come from all walks of the community. Artisans and craftsmen donated labor and equipment to help insure the success of the project. Members who had left the church in years past began to reappear and join the quest.

What has emerged from this process is a thriving small-church ministry, with a new building described by Robert Campbell of *The Boston Globe* as " . . . probably one of the best recent churches in the Boston area." It has a simple elegance, beauty and warmth about it that mirrors the image of those who call it their church home.

On the outside, the multi-gabled, shingle style structure is capped by a prominent bell tower bearing a beautiful cross fashioned by a local artisan. The cross is a reproduction of the mangled, soot-stained one from the old structure. The cedar-stained shingles blend nicely with the atmosphere of this quaint, seaside community, and provide good protection with relatively low maintenance cost. Although the single story structure is relatively small by comparison to many churches, the tall sanctuary ceiling, multi-gabled roof, and bell tower combine to give a comfortable feeling of depth and spaciousness. They help yield a prominent but not overbearing structure.

Many people are confused when they first enter the building. From the outside, the gables tend to lead one to anticipate the more traditional long, narrow sanctuary, with chancel area at one end and narthex at the opposite. Such is not the case. The sanctuary is turned to an unexpected ninety degrees resulting in a room that is wider than it is long. Two large windows on either end of the sanctuary flood the room with spectacular natural light, enhancing the beauty of the wooden beams and trim, and contributing to the use of the word spoken more than any other to describe the building—"warm."

Cost, function and practicality, the three watchwords previously mentioned, figured prominently in the design of the church as a one-level structure with a multi-purpose sanctuary. (A basement was included with thought of providing storage and room for expansion in the distant future.)

The sanctuary occupies the central part of the structure, situated between two classrooms on one side, and an office, kitchen and restrooms on the other. At first, the idea of a multi-purpose sanctuary was almost too much for the traditional New Englanders. Most wondered how they could ever have a fellowship dinner in the same room where they would also conduct worship. Strangely enough, the issue seemed to fade as people rejoiced in being able once more to enjoy fellowship and worship together in their new church building.

For the young, growing ministry, the multi-purpose sanctuary has been a tremendous asset. In worship, the flexible seating allows for a variety of seating arrangements that in turn help make possible such innovations as drama, candlelight services in the round, etc. The multi-purpose room is also adaptable for church dinners, concerts, fairs, health clinics for local senior citizens, parties, and even relay races and games when the weather confines the thriving children's ministry to the indoors. What a delight it is to see the faces of older members who once feared the closing of their church as they watch a crowd of children gleefully playing a game in the middle of the multi-purpose room. At times it may get

a little confusing for the children. It must seem strange to have someone remind you not to run in the sanctuary when the day before the pastor led you in relay races in the same room.

In October of 1985, the new building was dedicated, debt-free, and the congregation breathed a sigh of relief as it thanked the members of its dedicated building committee. It was nice to be finally finished. However, the congregation had launched itself upon a two-fold process, the rebuilding of a building *and* a ministry. The warm, functional nature of the building continued to challenge the congregation to find new ways to enhance its ministry, and as the ministry continued to rebuild the seemingly impossible occurred. The church needed more space.

Attention was turned to the basement, that same basement envisioned as a storage area for at least the next twenty years. As this article goes to press, the church is only a few weeks away from dedicating a new fellowship hall, classrooms, kitchen, restrooms, and office in that same basement. This time, most of the labor has been provided by volunteers from the church. The tremendous use that the first level of the building received impacted upon the planning for the basement level. This time it was easier to envision future uses.

For example, a shower has been incorporated into the basement restrooms so that the church can make itself available as a retreat center for youth groups and others who might like to visit this picturesque seaside community.

The second building project also challenged the congregation to reconsider the future of the multi-purpose sanctuary.

With a new fellowship hall, was there a need for maintaining the flexibility of the sanctuary? Maybe this was the time to install pews and return to a more traditional look? After careful thought and consideration about the sanctuary's past and potential future use, the decision was made to purchase attractive wooden chairs that will maintain the flexibility of the sanctuary, and use the folding metal chairs in the basement.

In a sense, the congregation has been challenged to rethink its ideas not only about a multi-purpose sanctuary and its building, but also about ministry. No longer is ministry simply something they do for themselves when they come together. Ministry has taken on more of a sense of invitation.

This is a story then about a building that affected a congregation and brought it new life. It challenged it to rethink whom it was to serve. An expanded vision made a multi-purpose sanctuary seem desirable. No longer is ministry something they do for themselves when they come together but it is an invitation to worship, to fellowship, to community activity, to the myriad of possibilities that accompany human life. Perhaps the congregation would have come to this awareness on its own but I am convinced that the building itself played a large part.

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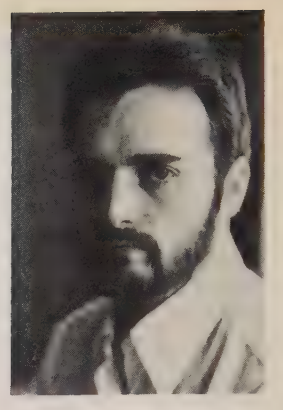
ART AND ARCHITECTURE: IDENTITY AND MEANING



By Kenneth F. von Roenn, Jr.

The following essay originally appeared in the catalog of the exhibition, "Architectural Art: Affirming the Design Relationship," held in the American Craft Museum and co-sponsored by the American Institute of Architects.

Over the past twenty years we have seen important changes in architecture. One of these is a renewed concern for how architecture is understood by those who use it and by the community in which it is a part. A primary intent today must be the reintroduction of issues of *identity* and *meaning* into architecture. Indeed, architects are now experimenting with expressive qualities of the building's composition and architectural elements in fanciful and innovative ways, establishing new kinds of identity and meaning for their buildings.

It is for this reason that architects are once again considering the use of art in architecture. Creating identity and meaning was the role art performed in architecture throughout history, prior to the Modern movement. However, this ambition is difficult to reach because today's architects have had little experience learning how art can be used or how they can accommodate it in their design. To make the situation even more problematic, artists have inherited the attitude through their training and exposure to the art market that any constraint on their work will diminish and compromise the art itself and that self-expression is the ultimate objective.

Recently, though, many artists have become disenchanted with the exclusive nature of "gallery" art and the elevated priority of art as a commodity. Many of these artists are looking to architecture for fresh opportunities, and yet few have any experience or understanding of architectural issues and the role art can perform as a component of a building. Architects are all too aware of this lack of experience among artists, and are therefore skeptical about turning over a part of their work to someone who may not understand it.

As if the problem were not difficult enough at present, both architects and artists must contend with clients who are skeptical of art's role in their building. Many clients perceive art as an indulgence, representing nothing but "good taste." No wonder, then, that budgets for art are easily cut early in a project as costs rise, and that artists are not brought in earlier. The client is uncertain whether the work can be afforded or justified. So things are indeed precarious in this new relationship between art and architecture.

I believe these problems are not insurmountable, however, and that they are essentially the result of an inadequate working process among architects, artists and clients. A search for cooperative methods will be a trial and error approach because they have not had much opportunity to work together. But this circumstance may provide the freedom to develop new and more appropriate relationships that are responsive to the concerns of both today's art and architecture.

It has been thought that if artists were invited to participate early in the architectural design, then the art would become a more integral component of the whole project. The intent is obviously correct. However, simply bringing in an artist early in the project to work with the architect does not assure a sympathetic relationship between art and the building. The issue in my opinion is not when an artist is brought in, but rather how the architect plans for the inclusion of art and how clearly the role of art is defined as part of the design.

The architect should evaluate the project in three ways prior to commissioning an artist. First, the architect should decide how art is to be used in the building. Is it to emphasize a hierarchy, define scale, articulate a surface, establish an axis, or enliven a space? Second, the qualities and characteristics of the art should then be determined. Third, the architect should decide how the art is to be related to the building. Essentially there are three types of relationship between art and architecture: *integration*—art as an integral element of the architectural fabric; the architecture would seem incomplete without the art; *juxtaposition*—art as an individual entity juxtaposed to the architecture, which is complete unto itself without the art; *synthesis*—architecture intertwined with art to the degree that it is difficult to distinguish between art and architecture. Through this program, the architect can better decide how to accommodate art into a building; how to

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bring the artist into the design process.

The appropriate process of working with an artist is best determined after the design of the building has developed to the point that the architect can begin to see how the art can satisfy specific needs. This process is far more sophisticated than simply plopping a sculpture in a plaza after the building is complete, or commissioning a "name" artist before the architect has begun the design. It requires initial thought and planning.

It should be the responsibility of institutions to provide education for architects and artists on how art can become a part of architecture. However, institutions only respond to needs after they become obvious. Schools are hesitant to address this new attitude that questions the exclusivist conviction of gallery art. Foundations and museums continue their support for gallery art by judging architectural art with criteria that emphasize individuality and expression over relationship and function.

Until architects learn how to accommodate art within a constructed environment towards a sympathetic union, and institutions support the concerns of architectural art, then such art will continue to stumble along haphazardly, never satisfying the needs of architecture for new identity and meaning.

If, however, these needs are addressed, there is a tremendous opportunity for the beginning of a new tradition of architectural art, from which future generations can further develop the relationship of art to architecture. Art is not a subservient handmaiden of architecture, applied merely for embellishment, nor should art be relegated to a superficial role as symbol of cultural good taste. Rather, it should be an art that works with architecture to make architecture more expressive, interesting and humane, increasing the respect people have for their environments.

The preceding essay was written to address the general issues of art's relationship to architecture and does not specifically identify the potential problems of religious architectural art. Art's role in ecclesiastical architecture is much more clearly defined than in secular architecture for it has a tradition of expressing beliefs and values and enhancing the spirituality of the architectural environment.

However, there are still problems in the way art is included in ecclesiastical architecture and these invariably diminish the potential for art's role in the environment. While architects may plan for the inclusion of art in worship spaces they generally are satisfied to identify the location for the art and then wait until the project is designed and bid before they bring in the artist. This is usually done in order to determine how much money is left for art.

Very rarely is an artist brought in during the design process with the purpose of collaborating with the architect, and even more rarely is a budget for art established as a priority from the beginning that is not cut or eliminated as one of the first measures of cost savings. This process diminishes the effectiveness of planning for art's sympathetic integration with architecture, and therefore increases the possibility for compromise.

Perhaps it is beyond the scope of this article, but the issue of the client's participation in the selection of the artist and the direction of his work is one of the primary complaints of artists, and an important reason why more artists don't work on ecclesiastical commissions.

The essential problem is that the decisions are made by committees arriving at a consensus usually through compromise, and these compromise decisions tend to inhibit and restrict the artist's vision. Yet if the work of art is to embody the values, beliefs, and feelings of the congregation, then it is only appropriate that a committee work with the artist. However, for artists to have the freedom to discover their own expression they must be given a latitude that is not restricted by committee preconceptions. It is this openness that seems to be contrary to the bureaucratic nature of committees.

It should therefore be the architect's role to establish a working relationship that provides the client with an opportunity to express his values and beliefs and also allows the artist the freedom to explore ways to express these values and beliefs (as well as address the art's relationship to the architecture).

As in secular architectural art projects, it is planning and coordination that are essential for an effective working process between the architect, client and artist and providing the structure for this is primarily the architect's responsibility.

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ADDRESSING THE REALITY OF THE SHRINKING CONGREGATION

A *Book Review by* Richard Bergmann, FAIA

CHURCHES: A QUESTION OF CONVERSION. Ken Powell and Celia De La Hey. Published by Save Britain's Heritage (68 Battersea High Street, London SW11 3HX). 1987. 131 pages, 278 illustrations.

How many alternate uses can you think of for an abandoned church? Not too many come to mind. The steeple, the stained glass, the very shape of the structure—all interfere with our perception and visualization of how to deal with such emotional and thought-provoking problems. Religious dogma also can get in the way, while traditional images of our personal theological background tend to cloud our thinking.

The Cheswick Center of Cambridge, Massachusetts, and the National Endowment for the Arts in 1975 addressed this problem in the United States in a report entitled, "The Challenge of Underused Church Property and the Search for Alternatives." Now comes a book that deals precisely with British approaches to this narrow, difficult, and sentimental subject.

Churches: A *Question of Conversion* by Ken Powell and Celia De La Hey, attempts—and does it well—to address all the problems inherent in the secular conversion of "redundant" church structures in Britain, where, much to my surprise, the issue is of far greater proportions than here in the United States. One tends to think of Europe as having a far broader base of older buildings than we have, though, as the authors point out, all churches suffer from exactly the same problems, regardless of city, state, or country.

The authors write in a clear and precise style, have organized their material well, and profusely illustrate their book with drawings and photographs, some in color, that clearly describe the issue they are addressing.

All churches suffer from exactly the same problems, regardless of city, state, or country.

In fact, the Introduction discusses the very sensitive social questions that first come to mind; and in their first chapter, "What a Waste!" the authors briefly describe in vivid photographs and detail the demolition that has plagued so many fine churches throughout the world. Population shifts, ideological changes, economics, and management—all play an important role in contributing both to the problem and to the solution of what to do with redundant or underused church buildings.

Fortunately for the reader, the authors omitted a lot of theoretical pencraft and saved the bulk of their work for detailed descriptions of seven successful projects of varied use and scope that were made in scattered English cities. This is indeed the heart of the book and makes interesting and informative study. Discussed are such conversions as housing (which is what you normally think of), public spaces, retail, offices and the successful mix of all these, plus a few others.

As an architect, I particularly like the idea, where applicable, of successfully dividing the sanctuary into smaller elements, while keeping a portion as a much reduced worship space. This addresses the reality of the shrinking congregation, yet retains some of the building's original purpose. At the same time, it gives a landmark a new lease on life while providing an income for maintenance and upkeep. Of course, this is all to be done in a manner reversible in the future.

Besides shedding some light on the possibilities of what can be successfully accomplished when converting a church to new use, the authors urge the reader to recognize the enormous problems that can and do arise. For example, discovering that a fine landmark church now exists in a neighborhood that has totally changed since the time when it was built—into, say, a recently created industrial park with no religious base at all. Or, as often happens, you find that a historic structure has suffered for years from deferred maintenance and is now in need of major restoration in order to save it from total ruin.

Elaborated in some detail in this book are the effects of modifications to accommodate the adaptive re-use of the structure. For me, the authors' discussion of how to conceal various intruding details was absorbing and informative. Hiding plumbing vent stacks that always seem

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to protrude through the roof in an unfortunate manner is but one of the details they discuss.

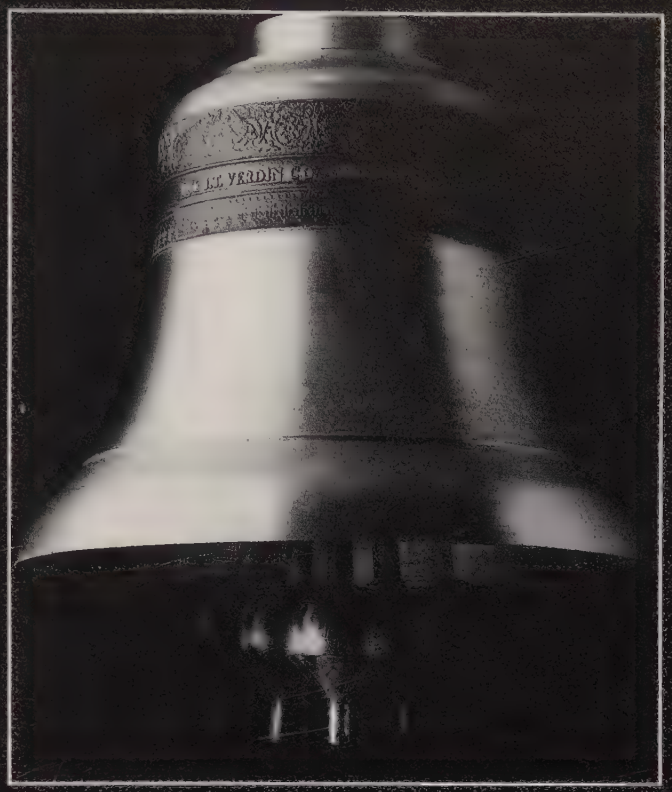
Entitled "Conservation or Compromise?" a long chapter is devoted to numerous types of church conversions both rural and urban, to other uses, some successful, some not. These include conversion of a small rural chapel into a single-family house and a host of other possibilities, such as commercial, sport, dance, music and theatre, exhibition space, libraries, community centers and finally, the preservation of the church as a monument.

The next to the last chapter is entitled, "Putting the Present into Perspective," which is a kind of photographic horror story of abandoned vandalized churches. And the last chapter (the least useful to us in the United States) is an interesting pictorial essay of "Churches in Danger"—a series of photographs of architecturally significant British structures threatened with demolition.

The authors, in my opinion, have given us a valuable reference book that should be a desirable addition to the library of any organization or individual with a variety of preservation interests. Certainly church organizations themselves, when faced with the perplexing disposal of surplus property, would do well to consider the alternatives discussed within these pages. Schools of architecture with historic preservation programs will find the book useful and stimulating and finally, practitioners in private practice who are in a position to advise their clients on these very important issues.

The book's only weaknesses are minor in nature. The examples used are mainly the works of one firm; although the architects' work is well executed. And, it deals solely within the confines of England. A broader work would be welcomed, but considering the English government as sponsor, it was probably beyond what was possible and originally conceived. Perhaps the authors with their skills and knowledge will address world issues in the future should this book prove to be successful.

Churches: A *Question of Conversion* is written in a clear and concise style and can be recommended to all those interested in the preservation, conversion/adaptive reuse of landmarks in our built environment. I have long held the belief, that if only one good idea is gleaned from a book, it was worth the purchase price. This book more than fulfills that premise.



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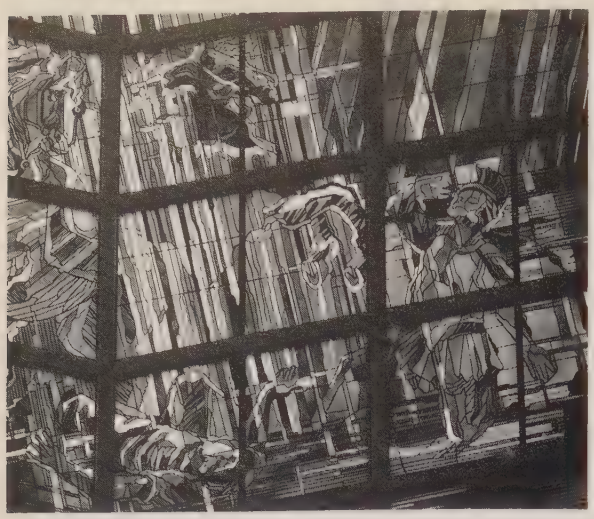

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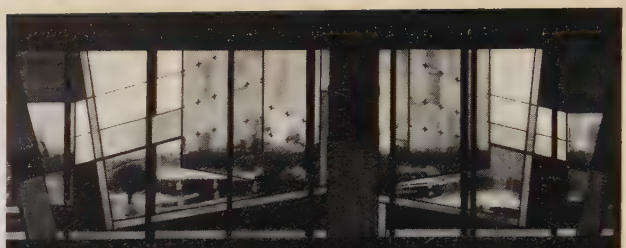

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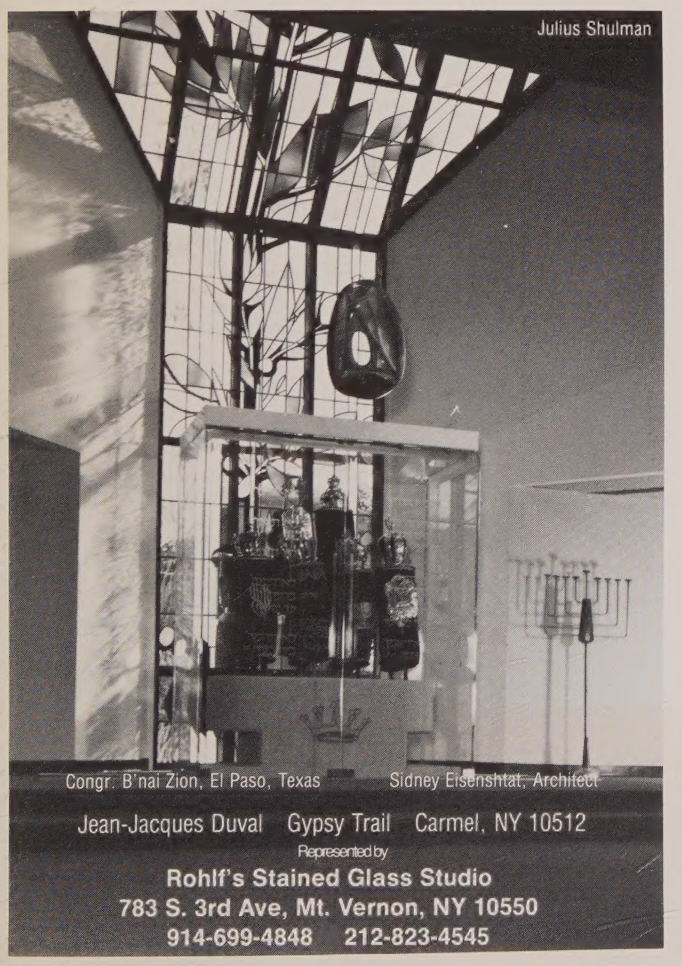
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Artist/Artisan Directory listings:
- $20 per listing—IFRAA members; $50 per listing—non-members.
- Deadline for spring 1988 issue: March 6, 1989
- Send to: FAITH & FORM, 11521 Maple Ridge Road, Reston, VA 22090; phone: (703) 481-5293.

Calendar of Events

1988

October 2-5 — **"Houston '88": IFRAA National Conference/Post Conference**
Houston, TX

"Religious Art and Architecture: The Quest for the Questions." Opening services at Rothko Chapel; national speakers/reception at Menil Collection; religious drama and dance at Christ Church Cathedral; guided tours of Houston churches and Rice University.
Contact: Win Center, 7702 Braesridge Court, Houston, TX 77071, (713) 771-3501

October 5-15 — **IFRAA Post Conference Tour of Mexico**
Conducted by Prof. Donald Bruggink, a tour of Mexico to explore the art and architecture from Indian civilization to Luis Barragan and Mathias Goeretz.
Contact: Prof. Donald J. Bruggink, Western Theological Seminary, 86 E. 12th Street, Holland, MI 49423, (616) 392-8555.

November 16-17 — **IFRAA Program at "Build Boston '88"**
Boston, MA: Boston Society of Architects Trade Show
Contact: Charles N. Clutz, RA, Chairman, (617) 364-0912

1989

February — **Region V Meeting**
Shreveport, LA
Contact: Ernest Verges, Regional Director, (504) 488-7739

April — **Region III Meeting**
Kansas City, MO
Contact: Bishop Russell Pearson, (816) 252-7329

May — **Region VI Meeting**
Washington, DC
Contact: Brenda Belfield, (703) 836-8746

September — **Region II Meeting**
Guelph, Ontario
Contact: Gary Meeker, Regional Director, (502) 585-5421

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